

HIT PARADER YEARBOOK

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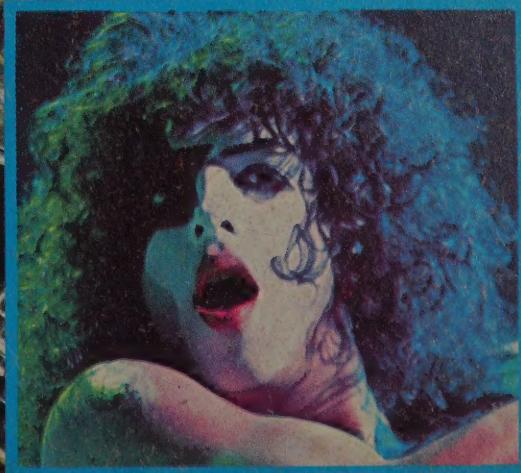
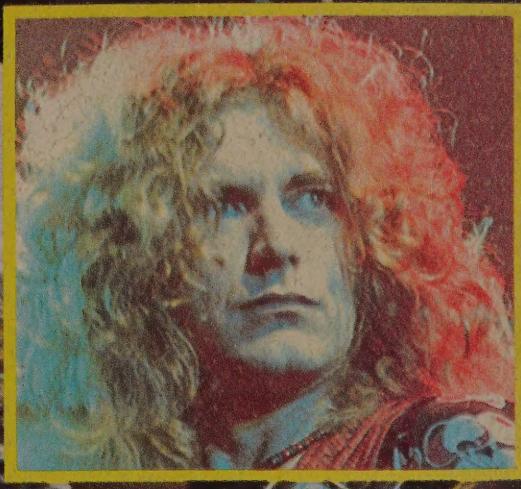
SPECIAL
PHOTO SECTION
THE STARS OF '77

KISS
JOE PERRY
LED ZEPPELIN
AEROSMITH
ALICE COOPER
DAVID BOWIE
JIMMY PAGE
ROBERT PLANT
BRYAN FERRY
GENE SIMMONS
LOU REED
RINGO STARR
PETER FRAMPTON
PATTI SMITH
LINDA RONSTADT
JOHN LENNON
ELO
PAUL STANLEY
MICK JAGGER
GEORGE HARRISON

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6/GENE SIMMONS' PERSONAL POLAROIDS

When he isn't breathing fire, Gene is a shutterbug of sorts.

8/LED ZEP MOVIE TALK

Jimmy and Robert talk about their movie and why they did it.

10/PETER FRAMPTON

What it's like at the top and how long he plans to be there.

12/ELTON JOHN

Person to person as Elton answers all sorts of personal questions.

15/BLUES HAD A BABY

And they named it rock and roll with Muddy, Johnny, James & co.

16/STARS OF 77

A look at some of the stars who made us hum this year and last.

18/RINGO INTERVIEW

Ringo Starr talks about himself, his music, and you know who.

21/ALICE COOPER

He's just a natural villian but we love him.

22/ON THE ROAD

With Elton and Aerosmith and all those other hot rock and rollers.

24/THE SOLO BRYAN FERRY

Bryan Ferry is now a star standing alone in his field and we tell you why.

27/LENNON GOES LEGAL

How John Lennon got to live in the good ol' US of A.

28/LINDA RONSTADT

The country rocker talks about herself and her music.

31/LOU REED

New York telephone conversation with Lisa Robinson

33/DAVID BOWIE

Onstage he's a rock star, don't cha know.

35 JOE PERRY

Indepth interview with an indepth guy.

38/KISS BY KISS

A look at Peter, Gene, Paul, & Ace and their music.

42/ROBERT PLANT

What time has taught him about life and so forth.

45/MICK JAGGER & KEITH RICHARDS

Words from those stones.

48/PATTI SMITH

Talks about Radio Ethiopia, so tune in.

66/GRAND FUNK

How it all came to the end of the line.

76/GEORGE HARRISON

He's cute again, if he does say so himself.

79/ELO

Their adventures and their plans.

Cover - Kiss/by Neal Preston Peter Frampton/by Rod Swenson

2nd Cover - Aerosmith/by Bob Gruen

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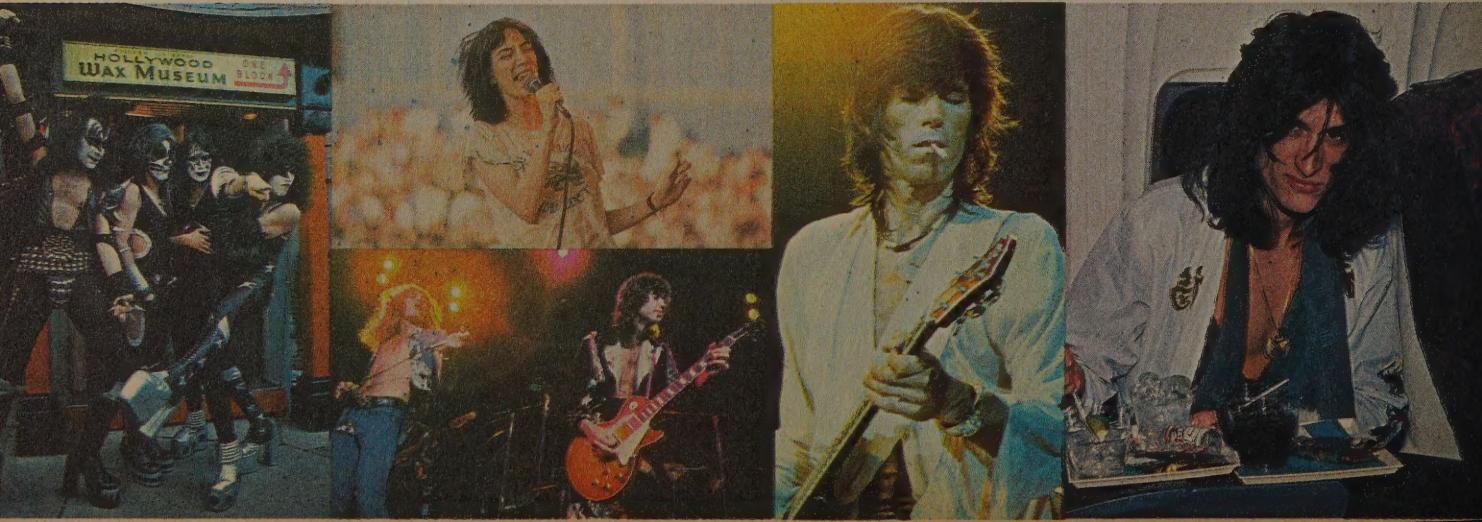
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Locking the door of his hotel room, adjusting the focus on his SX-70, and spreading all his prized possessions on the bed, Kiss demon Gene Simmons snapped away and sent the results to Hit Parader. So, we are proud to present Gene's Polaroids, with cogent captions by Richard Robinson.

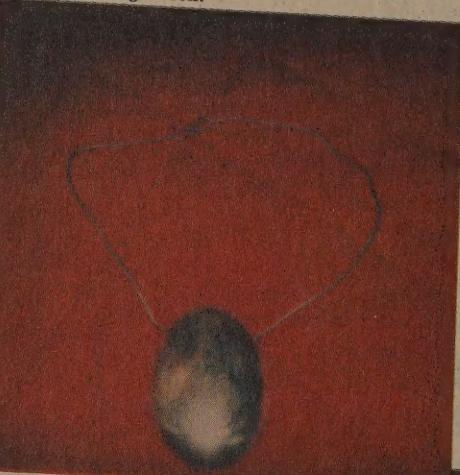
GENE SIMMONS' PERSONAL POLAROIDS

Gene took this shot of a carved ivory bracelet very well, don't you think?



A tarantula bracelet and two eye rings from Gene's jewel box.

Another bauble to wear about the neck, if you've got a strong enough neck.



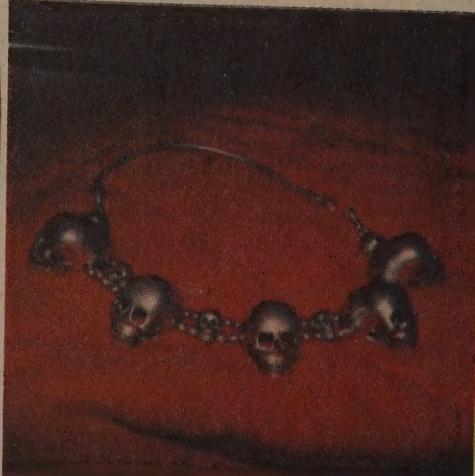
Ah ha, here's one of those tarantula in plastic pieces that Gene is famous for.

This next item seems to be a nice silver bracelet. It may have some deeper meaning, but that's all we know.



Black widow spiders ... this kind of thing could make you nervous even sealed in plastic, but it is a little more far out than turquoise, don't you think?

Yup. Gene actually wears all this stuff — sometimes he wears most of it at once. This item has that macabre touch that is so fitting for Mr. Simmons' Kiss persona.

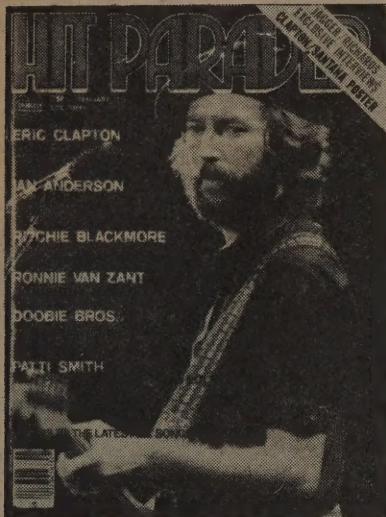


These of course are Gene's high steppin' wedges. It is not true that when he wears them he is eight-feet tall. It is also not true that when he doesn't wear them he is three-feet tall.

In the neck wear department we have, of course, the traditional razor blade (solid silver with very dull edges by the way), and some other OBJECT which Gene would no doubt tell you about if he were here.

HIT PARADER

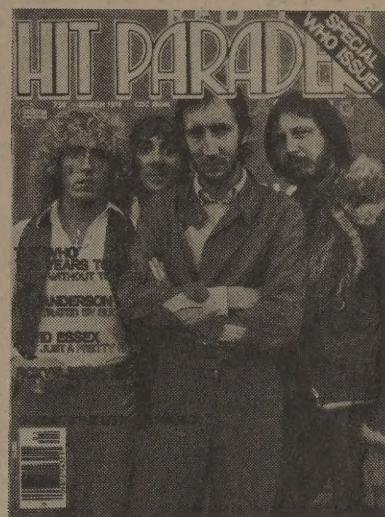
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LED ZEPPELIN MOVIE TALK

Jimmy Page & Robert Plant on "THE SONG REMAINS THE SAME"

From Interviews with Lisa Robinson

The song remains the same but Zep rock on.

"Ah ... the movie, it's heavenly. My thing is so gallant, it's so filled with chivalry that you'll just have to see it. I can't even describe it. It's really good though. When you see it, you'll just smile if you know me as well as I think you do. It does have something to do with a mountain, but it's not just me at the top of a hill..."

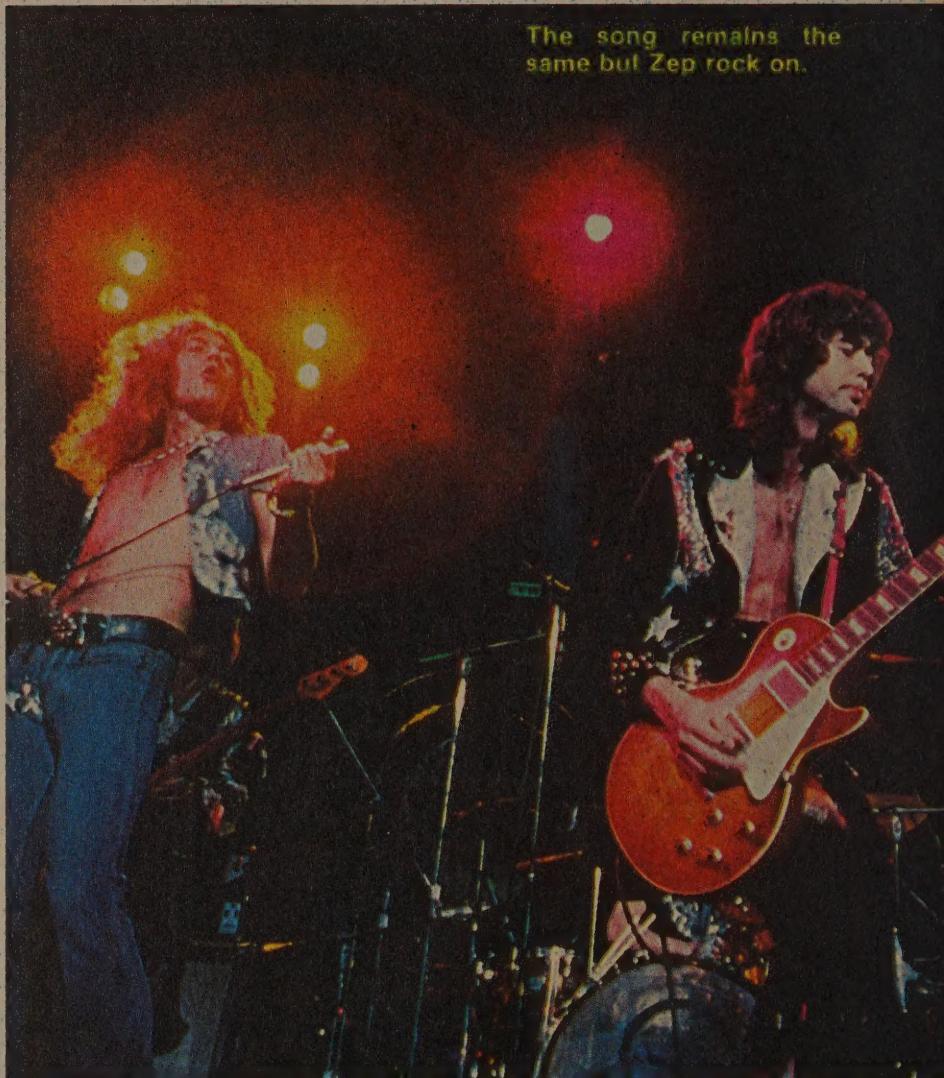
Robert Plant
1974

"When I was little, I dreamed very heroic dreams. Most of the time I was the hero, and from what I could remember the odds were always pretty great against me. Sort of like Davey Crockett, but the English equivalent of Davey Crockett ... Robin Hood. Anybody who was having a good time."

Robert Plant
1974

"We must have four or five sets of live tapes. We recorded the Madison Square Garden gigs, obviously, because we were filming as well. That's the best one, and if anything goes up, it will probably be that. We're getting a film together of the Madison Square Garden gig as well as some things we've added at home. Stuff from England, and a lot of goofing around, a great deal of contrast. Sort of showing what we're up to in England when we're not on the road. The difference of life there and here ... the difference in pace, if you can call our life there one with a pace."

"For me, the contrast between our life here and there is that I was going to the mental asylum, but I never made it, and besides, they forgot to film it. It was just a thought. I had after two months of constant on the go in hotels and airplanes. And living out of suitcases. I



mean one can be disoriented, but it gets so that you can't relate to anything anymore, and there's no yardstick. So that was going to be my plan, but fortunately, no one recorded it."

Jimmy Page
1974

"The thing I remember the most about the tour was that the kids were really fine. The days are obviously over when we were considered just a heavy rock group ... a popular heavy rock group ... now we're an entity in ourselves. I mean you

always hang on an audience, and 99½% of those gigs were really great on the 1973 tour. In New Orleans we had such a great time, it became a home, more of a home than home, y'know? I remember New Orleans so well, and L.A. was great. The second part of the tour was a bit hard for me to drag myself back into, but the Garden was great."

Robert Plant
1974

"In the film I was trying to reconstruct the hermit which was on the fourth LP,

and unfortunately the director, or producer, or whatever it was at the time, wasn't doing a very good job. And what was supposed to look like a very esoteric climb toward the aspiration of truth looked like somebody scrambling up a rock. And it didn't look anything like a hermit at all. So I don't know, I'll probably have to re-shoot it ... But the film itself is very, very good. There are no problems with that. And the music is fine, it's probably some of the best live stuff we've ever done."

"I haven't seen any of the Stones concert films, or like that. I think it's better not to see what anyone else has done in case you get involved with it and you say, 'well, that was a good idea, let's do that'. I don't want to get into that. I'd much rather put our heads together and come up with our own ideas."

Jimmy Page
1974

"You know, I realized around Halloween, when we had that party in the Chislehurst Caves, that I really missed the unity of the four of us, the side of the whole thing that I really dig. I realized that above everything else, above record companies, above films, above all of that - we were Led Zeppelin. And the place I dug most was standing just a little bit to the right of Bonzo's drum kit..."

Robert Plant
1975

"My sequence in the film ended up being something that I don't think anyone would expect it to be, and it was very complicated to do. Lots of laboratory work, ageing faces, and things like that. I was exhausted by the end of it, because I had to stand up all the time, absolutely rigid. My eyes totally unblinking. I really had to bring out all my yoga training for that. The hardest thing was to hold the lantern. Anyway, when people see it, they'll understand what it's all about. It all ties in with the violin part of 'Dazed and Confused'."

"The movie as a whole is really like a film musical, because it starts out showing the tranquility of England with just natural sounds. Then it switches into the 1973 tour, the whole pace of it is amazing, and the way it changes is incredible."

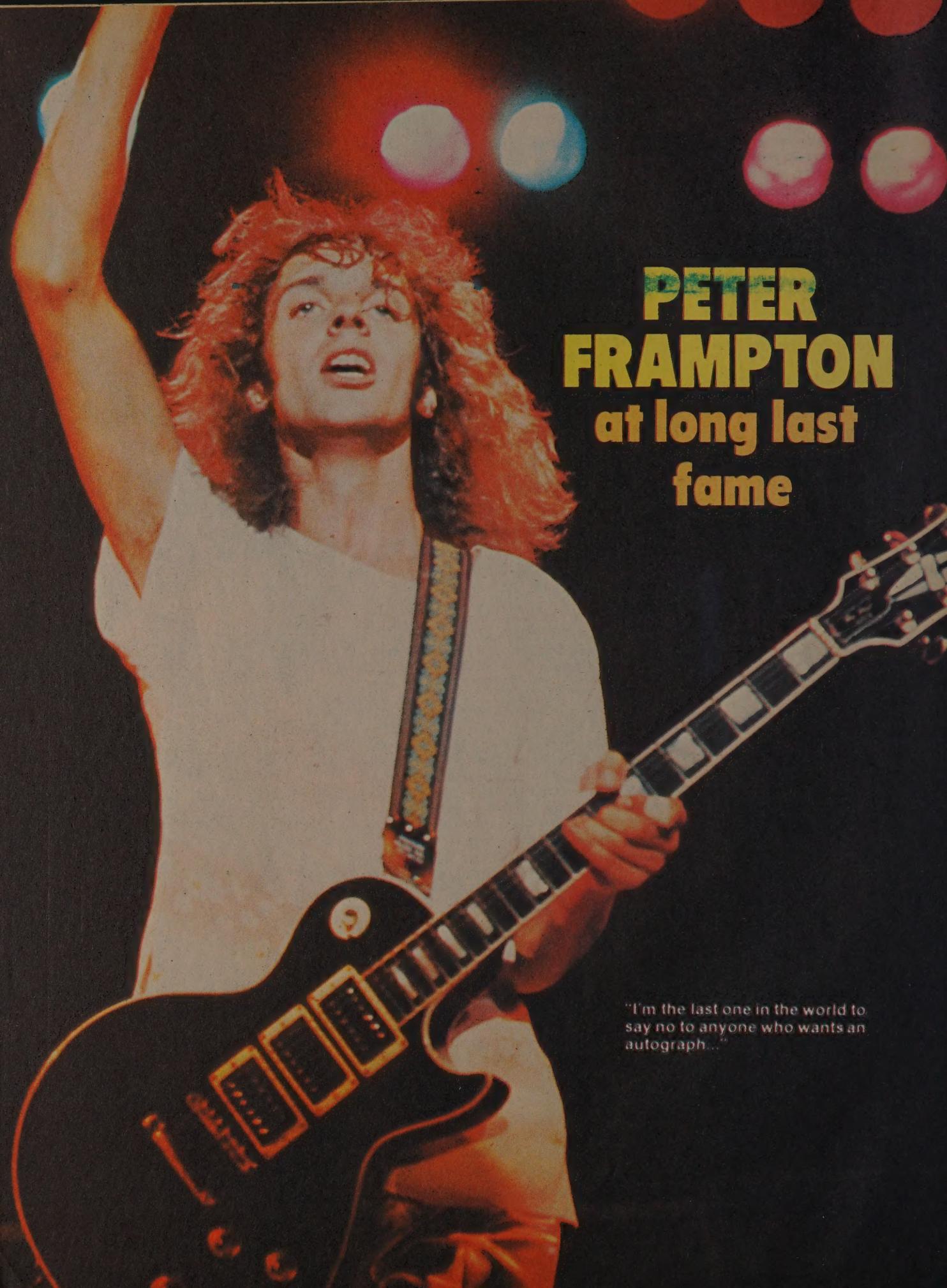
Jimmy Page
1975

"That ability to make people smile, well, that's really worthwhile. Just to be able to turn people one way or another for the duration of time we're onstage, or to have some effect later on. That's magic that's goodness. It's important to me that 'Stairway', for example, is one of those things that might be written down when I'm gone, y'know?"

Robert Plant
1974



Robert and Jimmy share a musical moment.

A dynamic photograph of Peter Frampton in performance. He is shown from the chest up, wearing a light-colored, open-collared shirt. He has curly, reddish-brown hair and is looking upwards and to his right with an intense expression. His left arm is raised, holding a microphone stand, while his right hand plays a black electric guitar. The background is dark, with several bright, circular stage lights visible.

PETER FRAMPTON at long last fame

"I'm the last one in the world to say no to anyone who wants an autograph..."

In the eight years since Peter Frampton (then a member of The Herd) was the Face of 1968, he's come a long way.

The live LP will sell three million by the end of this summer, according to Peter, and he's been told by his record company president Jerry Moss that it could be another "Tapestry". (That Carole King album has sold over 17 million and been on the *Billboard* charts for over 250 weeks.) Peter modestly said that he mustn't expect to have another one quite so big, it happens once in a lifetime.

But what has happened to Peter that he can count on is commanding a sizable audience for the future. And possibly, not having to hustle quite so hard.

"What was great this summer," Peter said recently during a week-long rest, "was doing two gigs, and knowing that you only had two gigs to do that month. It was so fresh. I really enjoyed it. I always think that even if we have a bad night with the sound, if you're on tour every single night, the audiences really aren't getting the best that you can do."

"Because we are tired, because it is like clockwork, and it's a real luxury to be able to do just weekends during the summer. It makes it very fresh."

"But I'll never take it too easy," Peter emphasized. "I think I've proved that by working the way I have for the past four years. Maybe in a couple of years time I will be able to take more than a month off to be human again ... to recharge the batteries."

"Of course this album made it possible. And very few artists have an album like this in their whole careers. I can't think of trying to top it, so I'm just going to go in and do what comes naturally to me. Write songs and record them."

"The most important thing now is to get back into the studio and do some tracks. I mentioned once that I wanted to record at Motown, and I'd like to set that straight. I don't think it is possible, I never got an okay out of them, and some people have been blowing it all out of proportion."

As for Peter's reputation, he's one of the few in the music business who is beloved by everyone. There's rarely a soul who begrudges Frampton his success. Why? "I don't know," Peter said thoughtfully. "Perhaps it's just a combination of keeping the name going, great management, really good handling of my career. And then again, maybe I am a nice person," he laughed. "I'm so surprised that I haven't been knocked yet," he continued. "Because you see people make it, and then after awhile..."

"Perhaps when the next album comes out, I'll know. It's gotten to the point where there is no strain on me for the next album though - because this album is so big that it doesn't even relate to it. It's too big to affect me, so there's no pressure."

"I am writing for the album now, and I would imagine that we would start doing the tracks the last few weeks of August, beginning of September. Once the tracks are done - which should take two weeks - we'll go back out on the road. Then I can go in during the week and do the guitar

overdubs, whatever, backing singing, if I use brass or strings. We could do it during the week."

"I haven't decided yet where I'll record, maybe on location with a mobile truck, and then mix it somewhere at Electric Lady."

One of the things Peter is looking forward to is performing in England again. "I miss the people there, but I've got a home and a lady here. I can't afford to really miss England, because I'd be a nervous wreck. I feel sorry for England inasmuch as so many people are leaving. I left for completely different reasons - not for bread - but because I wanted to come and live over here for a bit. It is sad, but with that tax thing, I can't blame anybody for leaving."

"I can't wait to play there again though. It's been three years, and that's the most exciting thing - for your own country to pick up on you and want to see you in concert."

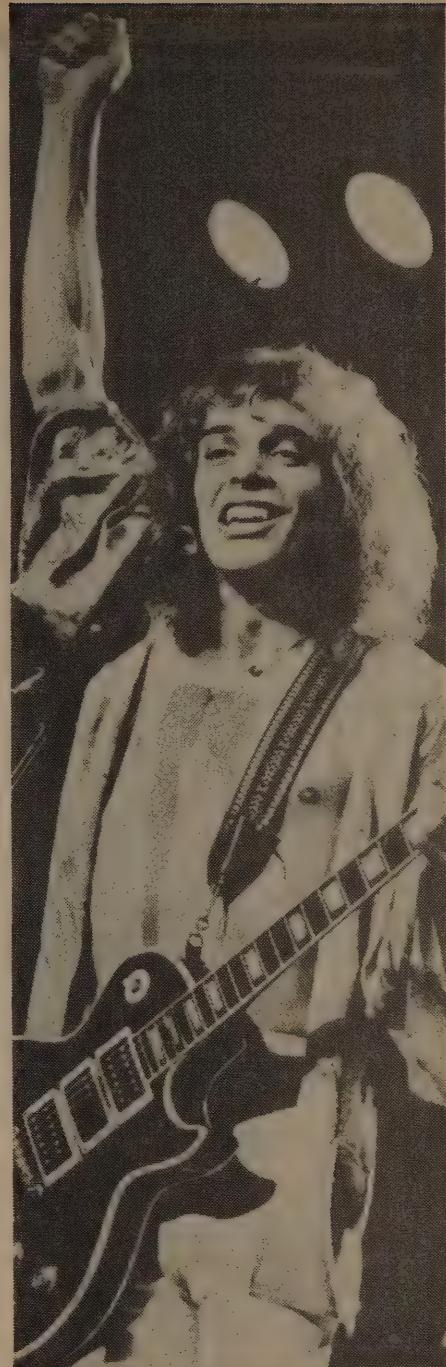
Peter counts among his fans those mad, sort of Anglophiles who know every obscure record he's recorded in the past eight years. "Usually they're the ones who, if they come up with the scrapbooks from 1966, I enjoy meeting the most. They've obviously tried, quite often, to get an autograph - or to talk to me. And now they probably think their chances are slimmer. I met a girl over the weekend who bought a guitar from someone that I had touched. She paid something like four hundred dollars for it, something like that. She was really ripped off. And that kind of thing. Well I can't believe people would do that. But they do, and I guess those are the people who I have to thank for where I am."

"Once in awhile I get to talk to the fans. Now it's getting to the point where I have to say 'no' to going to public places, where before I would easily go. If you happen to run into one individual by chance, you can't say no to talking to them, or giving an autograph. You know - in a hotel lobby where there are close to two hundred and fifty people milling about with bits of paper, if I said yes to one of them, I'm going to be there all day. It's that mob hysteria thing."

"I prefer that people don't come up to me when I'm eating," Peter laughed, "but then again if it's an individual who just comes up to you and says hello, and you don't expect it, it's cool. When there's all those people at a gig, though, and I'm expected there and there's anticipation, and people waiting outside the hotel ... well, you have to avoid that. Unfortunately. But someone could get hurt. It's not fair on them, and in the long run it's not fair on me."

"But I'm the last one in the world to say no to anyone who wants an autograph."

Peter played on Ringo Starr's LP after hanging out for a few days in LA: "He phoned me up and said to come down, and I didn't think it was to play. All those people were there, Arif Mardin, and Keltner ... and I was listening to him put a vocal on something, and when he finished he said - 'okay, now it's your turn'. So they played me a track that sounded



really good, and I went out and did the guitar solo."

"He was really, really pleased. And I had a good time when I was there, he's a lovely soul. He came to see me play at the Shrine in L.A. on my birthday, and it was a lovely surprise."

Peter Frampton seems able to accept the fact that his album and his popularity has reached its current peak; yet there still is an element of wide-eyed surprise about the success. When asked, he said that the album had been to the Number One spot three times, and why? "I don't know," he said. "And when it went back the last time, I wasn't even on the road. I don't know why for sure - it's a combination of so many things. And it's probably better that I don't know why - it's more exciting." □Lisa Robinson



ELTON JOHN

Person To Person

NAME	ELTON HERWELL JOHN.
ALIAS	REG.
AGE	29 (TRUE)!
SEX	I LIKE IT
OCCUPATION	FOOTBALL CLUB CHAIRMAN
DISTINGUISHING MARKS	RECEDING BROW AND 20 OUT OF 100 FOR GEOGRAPHY.
FAVORITE FOOD	INDIAN
FAVORITE COLOR	GOLD, OR PLATINUM
FAVORITE TV SHOW	PRICE IS RIGHT (US).
FAVORITE MOMENT	I COULD GET SUED BUT USE YOUR IMAGINATION

- PREJUDICE (S) I DON'T LIKE QUESTIONNAIRES.
 PET HATE CROCODILE ROCK.
 MOST HATED PET MY MYNAMBIRD (P.S. BUSS MRS HOBG.)
 POLITICAL AFFILIATION ANYTHING OTHER THAN MRS T.
 FAVORITE ACTOR ENOCH POWELL
 FAVORITE ACTRESS PAT PHOENIX
 FAVORITE GROUP LITTLE FEAT
- HOBBY RABBIT FONDLING
 FAVORITE AUTHOR MYSELF OR JACKSON BROWNE
 FIRST BREAK IN SHOW BUSINESS MY FINGERNAIL AT THE SPEECHLESS
 WORST MOMENT IN SHOW BUSINESS MIDEM (EVERY TIME)
 GREATEST MOMENT IN SHOW BUSINESS PLAYING WITH JOHN LENNON
 WHERE CAN I GET MY JEANS FIXED? I DON'T WEAR THEM.
 FAVORITE STIMULANT A GOAL AT VILLAGE ROAD
 THINK OF A NUMBER 69
 DOUBLE IT 96
 ARRESTED ~~NEAREST~~ IN NEW ZEALAND - ASSAULT
 CRIMINAL CONVICTIONS £400 000 A SECOND.
 AVERAGE INCOME CRABS.
 FAVORITE DISEASE I OFTEN DO.
 TURN YOUR HEAD
- FAVORITE MUSICIAN KEITH JARRETT
 SIZE OF SHOES 8
 WHAT DID YOU HAVE FOR BREAKFAST? GRAPEFRUIT
 CAN YOU LEND ME \$10? WHAT ARE YOU OFFERING?
- FAVORITE BOOK FOOTBALL LEAGUE HANDBOOK
 WHO DO YOU LOVE? MY BAND / SHIRLEY MCCLAIN /
 WHO DO YOU LOVE? JACKSON BROWNE
 IS SOMETHING HAPPENING? NO UNFORTUNATELY

DO YOU KNOW WHAT IT IS?

BAO BRATH

MOST UNFORGETTABLE CHARACTER

REG DWIGHT

MOST FORGETTABLE

ELTON JOHN.

THE PERSON YOU MOST LIKE TO FORGET BUT CAN'T

MY FATHER

DO YOU DRIVE?

OF COURSE DEAR.

DO YOU DRINK?

FREQUENTLY

BLOW INTO THE BAG

WHO IS SHE?

FIRST HIT

ABOUT TWO YEARS AGO

GREATEST HIT

ABOUT TWO HOURS AGO

FAVORITE RECORD

"HOME PLATE" BY BONNIE LAITT

FAVORITE MOVIE

2001 OR BARELY LYNDON

HOW DOES IT FEEL?

WHAT?

YEAH, HOW DOES IT FEEL?

WHAT?

DOES THE NUMBER 46 BUS STOP HERE? YOUR GUESS IS AS GOOD AS MINE

SPORT

MAJOR VICE

VINYL DISEASE

MAJOR VICE YOU CARE TO ADMIT TO

3RD DIVISION

AMBITION

SOUTHERN LEAGUE

WORST FEAR

• NONE

FAVORITE NERVOUS DISORDER

AVE PENNY PIECE

FAVORITE ETHNIC GROUP

MUSHROOM

FAVORITE FUNGUS

MY STEP FATHER

FAVORITE PAINTER

LONDON

FAVORITE CITY

PARIS

LEAST FAVORITE CITY

NORMAL

WHAT WOULD YOU LIKE TO BE IF YOU WERE'NT WHAT YOU ARE

BEANO

FAVORITE COMIC BOOK

NO

DO YOU OWN YOURSELF?

NO

DO YOU HAVE LESS THAN 10%?

NO

2%?

NO

ARE YOU REPRESSSED?

NO

DO YOU KNOW?

YES.

WHAT WILL YOU DO IF WE LET YOU GO HOME?

HAVE A WANK

THE BLUES HAD A BABY AND THEY NAMED IT ROCK‘N’ROLL

"I first met Muddy Waters down in Austin, Texas," says Johnny Winter. "I was playing a lot of r&b music — dance music with go-go girls — and I decided to quit all that and start playing what I wanted to, which was blues. I was working at this hippie club, The Vulcan Gas Works, and Muddy came in there. Muddy played a set and we played a set. I had my camera around my neck and I had my recorder set up there to record everything he did. The first night I was disappointed. Muddy wasn't used to playing for white kids. The kids were ready but Muddy didn't know they were ready. These kids were really turned on by blues. But Muddy and his band — mostly his band, because Muddy didn't come out in those days until he thought he should — the band played lousy James Brown stuff, early disco and then Muddy would come on, figuring the young white hippies ain't gonna wanna hear no real blues. So he was trying to do kinda like a soul thing.

"Then I came on with my band and I was doing the songs that Muddy used to do. I was doing the real blues thing. And we went over better than Muddy. We had a two night engagement. Friday night Muddy did soul and I did the thing I thought Muddy would be doing. What happened is that Muddy didn't go over at all and we did. Muddy is a smart person and he figured, well, this white boy is doing stuff that I can do. He even told me that himself. After he got through with the set, he said, 'Boy, you remember more of my songs than I do.' I said, 'No, you could do it too, you're just doing the wrong thing.'

"So the next night, Muddy started

really playing straight blues. Everybody in the place went nuts. They went wild, loving everything he did. That's where Muddy and I started to be friends."

Johnny and Muddy's friendship grew from that first meeting in 1968. Late last year the possibility arose of their doing an album together. The result, produced by Johnny and spotlighting Muddy, is "Hard Again" (Blue Sky Records), an enchanting blues set with Muddy on vocal and guitar, Johnny on guitar, and James Cotton on harmonica. James Cotton was a natural addition to the sessions; he was harmonica player with Muddy for 12 years. "I'm very pleased I did the album," says Muddy, "because I did it with a person I liked, with Johnny Winter. And when we got together and planned to do it, we asked James Cotton to play harp. Also on the session were Pinetop Perkins on piano, Bob Margolin on guitar, and Willie 'Big Eyes' Smith on drums from my band, and James Cotton's bass player Charles Calmese."

In producing the album, Johnny worked today's high-technology studio techniques in combination with the roomy, monophonic sounds found on early blues and countrybilly records. This included having Muddy's voice come through a small guitar amp in the studio so the musicians could hear him singing without wearing headphones. Muddy wrote the songs for the album and within three days it was completely recorded. One song, "Can't Be Satisfied" features Muddy singing against Johnny's acoustic guitar. Describing the sound they got on this song as "some of my first beginning stuff," Muddy says that he was on his way out of the studio to catch a plane when

Johnny Winter, James Cotton, and Muddy Waters pose for a photo after finishing the sessions for Muddy's album.



by Richard Robinson

Johnny asked him if he'd sing some acoustic numbers.

The LP title, "Hard Again," is an apt description of the sound and feel on the record. As you listen to it, you can close your eyes and imagine you're there, sitting on a stool in the studio, listening to Muddy, James, and Johnny trade blues riffs as they rock through "Manish Boy," "Cross Eyed Cat," "Deep Down In Florida," and the exceptional "Blues Had A Baby (And They Named It Rock & Roll)" which Muddy says was inspired by Brownie McGee.

"We got a really live sound on the album," says Johnny. "We did have a lot of things that weren't pure and clean and beautiful stereo-wise, but all of us felt better with the final sound on the record than if we'd tried to keep the instruments separated."

"We may go out for a four week tour with the same people that are on the record, if we can round 'em up," says Muddy. Johnny also hopes the tour will become a reality. He says that it would give him a chance to play some blues with the focus on blues rather than his high powered rock sets which he's toured with recently.

"I'm very much happy with the album. I think it's a great album," says Muddy, veteran of lots of albums from the days when Alan Lomax recorded him for the Library of Congress through his stint with Chess Records in Chicago to Blue Sky Records. "I was either going to call it 'Hot Again' or 'Hard Again,'" muses Muddy, "but when I heard the takes back at my manager's office, I knew it had to be called 'Hard Again.' □

STARS OF '77

The big bands of 1977? Depends what type of music you like. It could be Television, The Patti Smith Group, the Sex Pistols, or The Ramones. Or perhaps you favor Led Zep, Queen, Aerosmith, or Kiss. Then again it might be the Eagles or Joni Mitchell. In this special issue we spotlight some of our favorite bands and right now we'd like to give you capsule glimpses of some of our other faves.



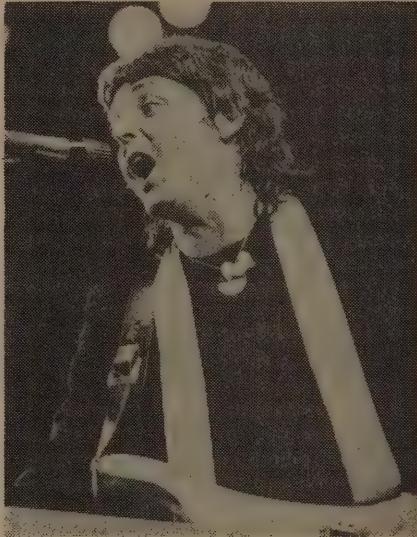
FUNKY BEE GEES

They've been together going on twenty-odd years now and still they keep coming up with hits. The Bee Gees may have gone 'disco' with their latest smashes, but they still have a romantic element to their music that's difficult not to like.



LYNYRD SKYNRYD KEEPS ON ROCKIN'

Southern rock is in this year (as it was last year) and the masters of SR are Lynyrd Skynyrd, there's no doubt about it. Pictured here is Ronnie Van Zant one of the more colorful lead-singers in all of rock. If you haven't spent an evening with Skynyrd you've missed out on a very special event.



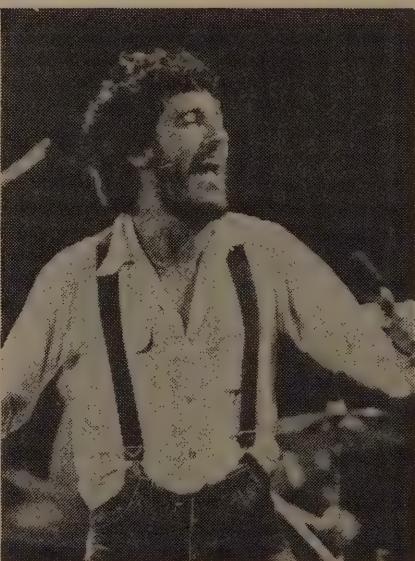
WINGS OVER EVERYWHERE

Paul McCartney and Wings have charted up an excellent score: hit singles, hit albums, hit tours. While Paul isn't everybody's cup of tea, he's proved to be the most commercial of all the former lads in the song writing dept. But he's also been joined on the charts by John, George, and Ringo of late.



MEET THE MODERN LOVER

Johnathan Richman proved that the alternative to boring FM rock isn't just a fancy of New York rock critics when he sold out NYC's Town Hall last year. Now everyone is waiting for his next album and his songs are being heard on the radio. If you haven't found rock as much fun as you think it should be, you'll find yourself smiling when you listen to the Modern Lovers.



ANOTHER YEAR OF SPRINGSTEEN

Bruce Springsteen has survived the hype and the hoopla and is rocking and rolling with a stage show that'll have you off your seat on your feet from beginning to end. A not to be missed performer who knows exactly how to please an audience with songs, humor, and top of the line charisma.



STEWART THE SUPER STAR

His latest hit went to the top of the charts even when it was banned by a few radio stations. Rod Stewart has got that certain something which makes him one of the major male crooners of rock.



BEACH BOYS ON TOUR

Brian Wilson has reappeared on the rock & roll scene after living in seclusion as a rock legend for many years. Brian made some tv appearances and live concert dates with the Beach Boys and its hoped that now that he's out and about we'll be hearing more new BW compositions.



ON THE ROAD WITH THE CULT

The Blue Oyster Cult have finally made it as headline stars. After years and years of struggling towards the top, BOC have had their first hit single and hit album. Now they're expanding their music and their stage show so that Cult fans everywhere can tell their friends 'they told them so' when it comes to this great group.



THE JOHN CALE BAND

John Cale and his band have created quite a stir in New York City. John (pictured here on the right with former fellow member of the Velvet Underground Lou Reed) broke the house record at CBGB's and brought the audience to their feet on New Year's Eve 76/77 when he played with Television and Patti Smith at the New York Palladium.



EAGLES SOAR

The Eagles keep having hits, that's the only way to explain it. This California combo has created a new kind of music which attracts many fans and which keeps them on the charts year in and year out.



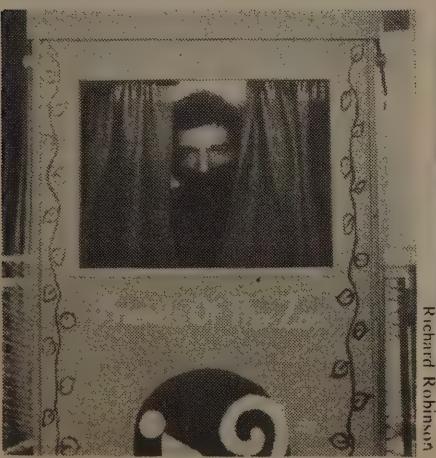
MO JO HANSEN KEEPS AT IT

David Johansen helped to found the New York Dolls, now David (pictured here with Andy Warhol and Cyrinda Foxx) has got a new band now and everyone's excited about his prospects. David's New York appearances are constant sell-outs and his fans are legion. Check him out, his new songs are great.



FLEETWOOD MAC DO IT AGAIN

In the old days of British rock Fleetwood Mac had a reputation as a blues oriented rhythm group. That rep has changed as FM came up with AM/FM hit singles and sold almost as many records as wonderboy Frampton.



PETER GABRIEL OF GABRIEL

Peter Gabriel launched his solo career in early 77 with a first solo album and a concert tour. Now that Peter and Genesis are no longer interchangeable he has developed his own set of fans and word has it that he's going to be a superstar before long.



QUEEN AT THE RACES

With a new album and an early in the year tour, Queen have come bouncing back to the USA to reassert their position of superstardom. Like Led Zep and Aerosmith, Queen have proved that there will always be supergroups who roam the world playing sold-out concerts wherever they go.



RAMONES LEAVE HOME

New York rock is as different as rock anywhere else, although it probably suffers more from labeling. The Talking Heads and Television and Patti Smith and the Ramones don't sound at all alike, no matter what you've heard. If you love hard rocking, fast moving rock & roll music you'll love the Ramones and their second album, "The Ramones Leave Home".

Ringo greeted me in the doorway of his rambling house; it's one high in the Hollywood hills. Dressed casually, L.A. style (that means bathing suit accompanied by neck chains, one gold and diamond earring, and his collection of rings), Ringo was tanned. Healthy. And has the bluest eyes I've seen in a long time.

His living room is filled with records, Gene Autrey collectibles, and Beatles relics. Including a large black and white photo of the graffiti-laden door at the now defunct Apple Records' Saville Row offices ... soon to be seen on the album cover of Ringo's "Rotogravure". The playroom, where we talked, contains a large set of drums. There's even a towel stuffed inside one of them, proof that they've been used.

* * *

HP: How long have you been in this house?

Ringo: This is our second year to have this house. I live here for about six months of the year, but not in one stretch. A month here, a month abroad. I leave here this week to go to Europe, I'm taking the Concorde.

HP: I've wanted to do that, but I've heard that it's so crowded...

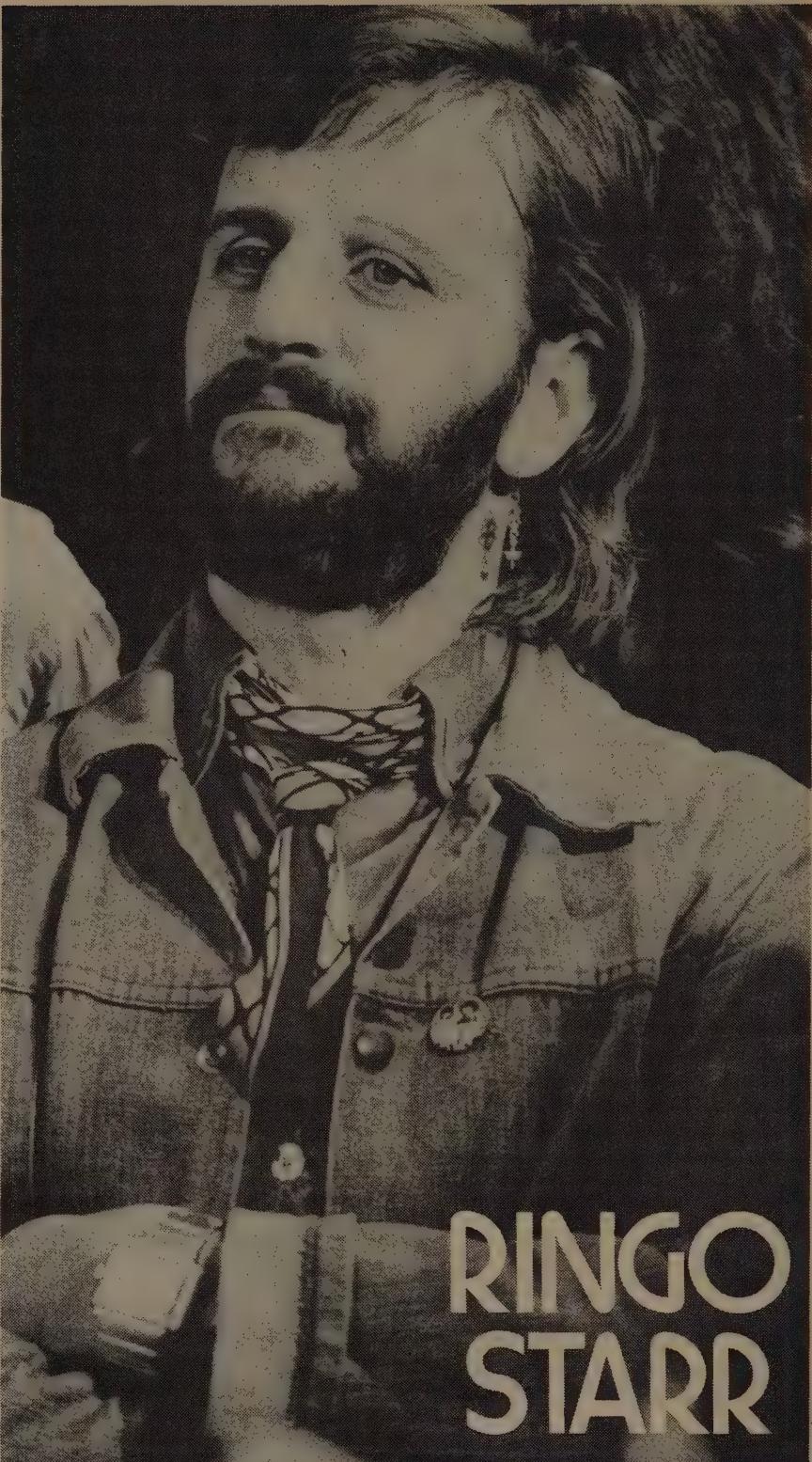
Ringo: The thing is, for three and a half hours, I don't mind being crowded...

HP: Tell me a little about how you got together with Arif, and the way this album came about...

Ringo: Well, it started last year, when I was going to record. In July, with Richard (Perry), and then that went out the window ... and I was getting into new contracts, leaving Capitol. And since I had fulfilled my obligations with them, I figured why not wait and do the next album with a new contract. Then we eventually signed with Atlantic for here and Canada, and Polydor for the rest of the world. There were all these rumors that we'd signed with ABC or something, but it wasn't true. Anyway — Polydor is good in Europe ... not very good here ... So since we tried another label, we thought we'd try another producer. Richard was busy, and it just didn't work out — didn't feel that we could get it all in, so then I decided to look for someone else. Timewise, the situation with Richard at that time didn't feel right.

Since I was on Atlantic, it was suggested to me to work with Arif, because he's like the house producer, and since he'd just won the Grammy, I figured great... And then what he did, which was so great, since we'd never met, he flew to London for a day. We sat in a room to say hello, just to see if we could do that together. And at the end I said, 'well I'd still like you to do it', and he said 'well, I'd still like to do it, too.' Then — I said I want to do it in Los Angeles, and he said, 'oh'. As a matter of fact his exact words were 'oh, dear'. Because he likes New York or Miami. But I knew everyone here, the players ... However, for the next one, I'll go anywhere he wants. I'm totally secure with him, I'd go to Nebraska, if necessary.

And we had a great time doing the album, it was very fast. Three weeks,



RINGO STARR

Andy Kent

"I'm like everybody else ... I'm real pissed off on a Tuesday morning sometimes, and give everyone a hard time."

that's fast, right? All the backing tracks, and we did four that we're not using. All my vocals, a lot of the vocal overdubs, and it was great when we were working. We had Jesse Ed Davis, Danny Kootch, ... we even had Dr. John on guitar on one track, which was great because he doesn't play guitar that often. He played piano, so did Van Dyke Parks, Melissa Manchester, John Jarvis, those were the pianists ... Oh

- Peter Frampton and Eric Clapton on guitar as well. I forgot about those two ... Frampton came in just for a visit. But on my sessions, if you visit, you're on. I have a party atmosphere if we're working well, if it's not going too well, we send everyone out to the playroom. But if it's really working well, and we're getting the job done, we can all sit around and drink, and really have a good time.

John (Lennon) played on his track - "You Got Me Cooking" - and Eric (Clapton) came down to play on his track. Then the other night, who came to town but Paul and Linda. Just as we were finishing. We went to dinner... and I got them on a track. It makes it more of a fun thing, and it's nice to have the people who wrote the song do it with you.

HP: How did you happen to get the songs from John, Paul and George?

Ringo: Well, Paul asked to write a song. John I asked to write a song, and he worked on it and worked on it - and came up with "You Got Me Cooking" - because you know, he's really into that now — cooking. George - I asked to write one. But there's an old one of his that was never released by anybody. I always loved it, and I was on the first session it was ever done on. So in the end I asked him if instead of writing one could I have that old one. He said fine, it saved him a job. It's called "I'll Still Love You". Big Ballad thing.

HP: Did you write anything?

Ringo: Yes. I wrote a country number, with Vinnie Poncia. We wrote another one which we didn't use, and that's a drag when you have to throw one of your own away ... sorry, just didn't work ... Nancy (Andrews) and I wrote one in Mexico, and I put a mariachi band on it. Just a mariachi band - from a restaurant - and me. No other players. I played maracas. It's great - Mexican and Spanish words...

HP: How'd you find the mariachi band?

Ringo: Well Tina Firestone and Chris O'Dell formed Brains, Unltd. in LA, and Tina looked around all these Mexican restaurants. She found one that Nilsson told us about, a band who stamped the rhythm when they played, so I thought get me *them*. So she got me *them*, but their manager in Mexico didn't want them to do it. So thank you very much, he didn't want them on my record. So we found this other band who were sensational, I was very pleased with them. They don't actually dance while they play, but they're great players.

And it was great because they came in and were nervous, I don't think they'd ever been to a recording session in their lives. There were two trumpets, three violins, and a gitaron, two guitars ... So I walk in with my mirror shades on, real paranoic shades. And they're all tuning up, and I'm wandering off, no one says hello or anything. Then I take my glasses off, and all of a sudden — HEY... ONE OF THE BOTTLES, HEY!! ... DE BETTLES ... BINGA-LOO!!! PAPPA-LAY ... ONE - A - DA - BODDLES ... Only one of them spoke English and there was all this Mexican RA - RA - RA - ROW ... and I just fell on the floor.

But then we got the track, they really went right into it, they were excited and we got a great track. But first ten minutes, not a mention. Took me shades off, and they all went crazed. And of course, the only one who could speak English said, 'why you break up?' Most people say 'when are you getting back together?', but he said, 'why you break up?'. I just said 'oh, because we'd had



"After we broke up, I wasn't writing much, and I just felt lost."

enough'. It was a great night.

HP: We were talking about Peter Frampton, and he's had a phenomenal success. No one begrudges him that. And in a way, it's the same with you. I've never heard anyone bad mouth you... You have a lot of friends who are musicians, and they all play on your albums, and I've never heard anyone say anything bitchy about you.

Ringo: Well, that's because I'm too nice. Or they only see me on a nice day. I'm like anybody else, I'm really pissed off on Tuesday morning sometimes. And give everyone a hard time.

HP: But you've managed to sort of keep a certain musical community together...

Ringo: Yeah, I know. I always feel lucky, and I don't know why it happens to me half the time. There isn't a player I know or I've heard of who I don't feel I could call and they'd come and play for me, for whatever reason they want to do it. I feel lucky, because there are a lot of people who would call me and I wouldn't play for them. There are a lot I would play for, and a lot I do. But I think I get more weight than I give out.

HP: How does this album differ from your other albums? Actually, I think each of your albums differ from the one before...

Ringo: Well, so do I, you see, but very few other people do. What's different about this — well, I call "Sentimental Journey" a special album, "Beaucoups de Blues" also was a special album, so I really call the "Ringo" album the first album, and "Goodnight Vienna" the second album. But now we're going into another phase, so I call this either the third album, or again, the first album. It's got to be different in some way because of Arif. I mean I'm on it whatever happens. The tracks are different on this one. It's still basic rock and roll pop I do. It's either slow or it's fast, or it's medium. Apart from the one with the mariachi band. And I always do a country one, because I love that.

HP: Yes, I notice all the Gene Autry stuff around the house...

Ringo: Well, he's my hero ... but since I said that, people have been getting me gear. Oh - here's another poster of Gene. Well, thanks a lot ... So he's all over the place; because he was my first musical experience, as a kid. I remember getting shivers up my back when he sang "South of the Border".

HP: Where did you hear him?

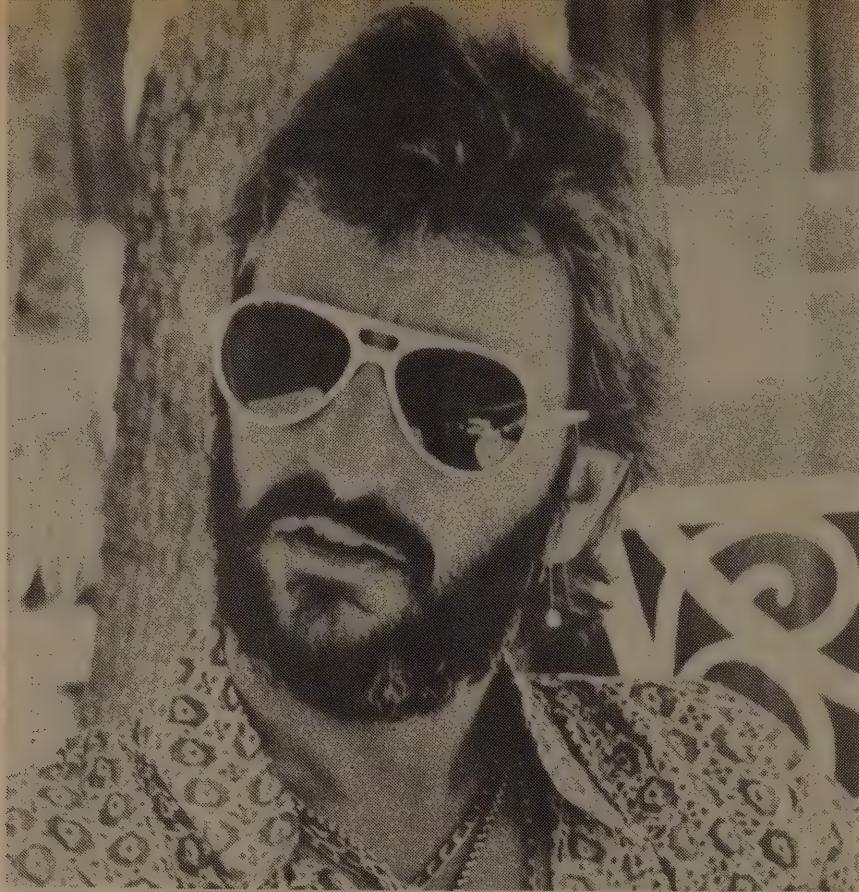
Ringo: In the cinema, in Liverpool. He had three Mexican guys behind him singing, "Ay - yi - yi - yi" ... and he had his guitar. It was Elvis - I mean when I was eight, it was as big as Elvis. It knocked me out. I bought all his albums, and I still like them. But that's why I have a lot of his stuff here - because I just happen to mention it and a lot of friends go mad and buy you all this stuff...

HP: You said you like to do rock and roll pop ... Do you ever have a desire to do anything else, a rock opera ... ha ... ha ...

Ringo: Well, no. What I really like to do is find fifteen tunes, to do, and have ten of them be Number One singles. Or top five. Because I love singles, still. On the other two we had at least two Number Ones, and one top five single, and on this one I think we've got the same. That's what I mean. I don't have no ... theme situation going on, maybe that'll come later, I don't know.

HP: Why did you do "Sentimental Journey"?

Ringo: Well I did that because when we had just broken up, and I wasn't writing that much, I felt lost. A bit lost at the time. I had to think of something to do. So I thought that all the songs I had heard on coach trips and parties as a kid with your mother and dad, those were the first songs I'd heard. Johnny Ray, after Gene, was my first hero, because I'm thirty-five folks, not a teeny. So I thought I'd do all those songs, those standards. I like them, and your mother would like them. So it gets me moving. The motivation to get me off my ass.



"Gene Autry was my first musical experience as a kid..."

HP: Were you really that lost? I know you've said you sat in your garden for a year and cried...

Ringo: Well I didn't know what to do. I mean I didn't literally sit in the garden for a whole year, during the rain and the snow, just sittin' in the garden. I mean I got drunk and went to parties and had a good time. But I didn't actually work - in the studio, or do anything musically, for so long. I could afford to sit there, and it's not really a long time to sit there ... It's been a year since I've worked the last time, but no one now thinks that's a traumatic experience. I just wondered what to do. Then I wouldn't wonder, I wouldn't bother thinking about it. But then I got down to thinking, I've got to do something.

Can't just go and live with John ... That's what I'm going to do if it all falls apart. So I phoned George Martin and figured I would do that album, and we thought we'd have each track arranged by someone else. So that's how that album came about. After I did that album I flew to Vegas, and they were going to give me that big room at the International, to perform in ... But then I thought, no, this isn't me, not all the way. So I backed out of that.

HP: What about the "Beaucoups de Blues" LP?

Ringo: Well, I'd met Pete Drake when I was in the studio with George, he had him in there. (Harrison). And Drake noticed that I had a lot of country tapes in my car. I told him I liked country, and he said 'well - why don't you do a country album?' I said oh no, I'm not going to sit

around Nashville for six months, or three months. Because that's how long it used to take us to do an album. He says, 'it doesn't take that long ... I did "Nashville Skyline" in two days'. I said *'are you kidding me??'* I mean I'm sure it didn't take only two days for "Nashville Skyline" ... it probably took four. Anyway, I said, okay, I'd love to do one, can you get it together? We went into the studio on a Thursday, and I had ten tracks done by the Friday - the next night. We did ten tracks in the morning, and ten tracks at night. I think some of my finest vocals are on that album, because I was relaxed. At first I was really nervous, and Pete would say through the glass, "Hoss, if you don't get loose I'm gonna come up in there and stomp on your toes".

HP: Were you ever unsure of yourself - carrying a whole album, especially after having been with a ... group ... and being with all these musicians, arrangers...?

Ringo: No, not really. See, I don't think I really have a monstro voice, it's a personality voice. But you know it's me as soon as it comes on. There are a lot of singers out there who can really sing me off the edge of the world, but I'm sorry - they don't do anything to me. They don't have, I don't know, whether it's personality, or whatever it is that God gave me ... I know I'm out-sung by a lot of people out there, but once it comes on that radio, or record, you know it's me. Unless I do a good one, then they all guess.

HP: What about performing?

Ringo: Well, I'll tell you what. Up until this year, I was absolutely adamant. I would not perform. You just get like that.

Never, never, never. I just didn't want to get a band together, right, and front 'em, and give you an hour and a half of me. What is that? So - let me tell you the story ... I loved the Bangladesh thing because it was a one-off thing, and I did Houston with Dylan, which was great - because there was a lot of us, and it wasn't just you out there. So now I've been thinking I'm not adamant anymore. But I think I'd like to go out with a circus. Not elephants, but a circus. Dylan's was that way, and Bangladesh was that way, and mine would be my way...

HP: What would yours be like?

Ringo: Well, I'm not tellin' you, because it might not come off...

HP: Well, is there a reason why you - or any of the other ex-Beatles - might not be able to do anything until 1977? I know John said he didn't want to do anything until then...

Ringo: Well, the reason John said that is because he just feels like having a year off, with no contractual obligations to anybody, no record company or anything. He's his own man for twelve months, and he's never been that. I'm not, because I signed up right away. With me though, it's not because of any litigation that I wouldn't perform - it's just that I've only got around to thinking that I want to do it. It's all going around in my brain ... and it would take us a couple of months to get it together. So at the end of the year I'll start getting what we didn't tell you on the tape we're getting together ... so you'll never know...

HP: Your humor has always come through on your records, do you purposely try to control that?

Ringo: Well, yes, that's just a natural part of me anyway ... Sometimes we get one that's good, but not good enough, and someone will say extend it ... but I couldn't, because it wouldn't be natural. I get what I get, and I can't force the humor.

HP: How much control of the studio situation do you have?

Ringo: All of it, because if I leave, they're all out of a job. I always have producers, because I don't know an E flat from an F demented. That's why I need producers. Also, I'm a lazy kind of person. And Richard (Perry) would kick my ass. And Arif is a strong producer too, he's a bit more subtle than Richard. Richard would say 'change that to that', and Arif would say, 'why don't we try' ... They both got their own way, but differently I really need a producer to take care of the musical situation. I can't tell if a guitar is a little bit flat, I can only tell if I'm out of tune when I'm singing. Now, don't write me no letters saying I sing out of tune.

'HP: Why, do you?

Ringo: No, but you always get that. Once you say you sing in tune, you get mail saying, 'that's what you think'... □

(Our interview with Ringo was more than two times too long for this allotted space. Ringo talked about the Beatles, past and present and possible future, as well as his own personal life. To be continued in the future issues of Hit Parader.)

ALICE COOPER

I'm just a natural villain

A Cooper Conversation With Richard Robinson

Alice and Richard had the following conversation a couple of years ago. It was after a regular interview and was mainly the two of them talking about a common interest — magic and the theater — than an interview. We thought you would find it interesting — especially since some of their ideas are just starting to happen today. — Ed.

Richard: Rock performers have to understand that the rock business is show business.

Alice: They have to understand that they have to make the audience say, 'Hey I want to see them again.' I want to SEE them again. When you saw Betty Grable or Erroll Flynn, you wanted to see them again.

Richard: I think a lot of present performers who are sort of carrying on from the 60's are going to be eliminated.

Alice: Well, that is the point, you know. If you can't flow with it, you are just going to get far behind or be left behind.

Richard: The music is not the only thing but...

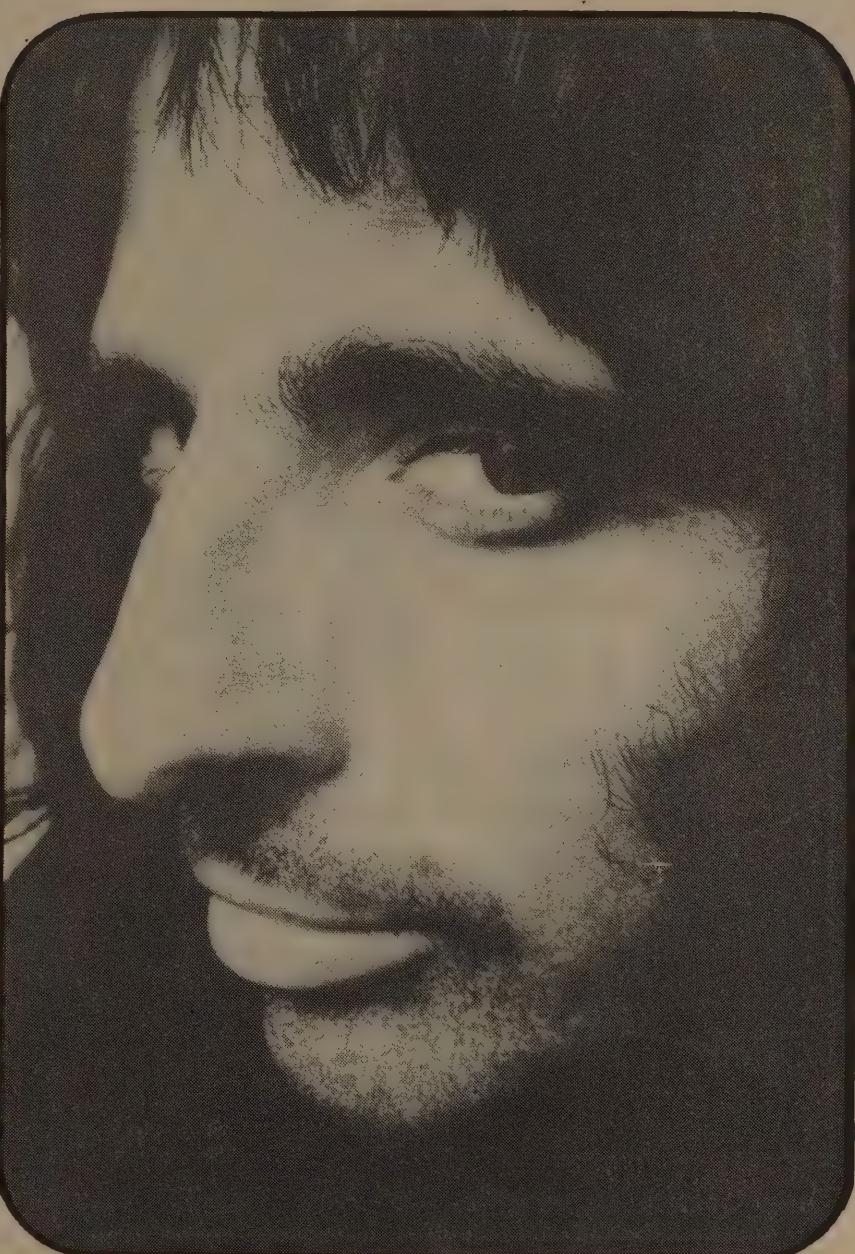
Alice: The music has got to be better than ever. As far as I'm concerned when I listen to one of my albums — first of all that album has got to sit on its own. Pretend there is no tv or radio, just pick up the album and put it on — would you then say, 'Gee I want to hear that again'. Or 'I want to have some friends over to listen to it because I think it's that good.'? I mean that's what a kid has to think when they hear an album. That's what I think.

Richard: About things like magic and the art of illusion and fantasy. You know, one of the things that I think is happening with tv is that tv is mass fantasy and people are beginning to desire personal fantasy. They are going to the *Magic Show* on Broadway.

Alice: Yeah, that was a very good idea, by the way, that magic show on Broadway.

Richard: It's like a return to personal fantasy. Your live show is that. I wonder if it's becoming more and more important for people to see it. I mean one minute you'll be in Moscow and the next minute you are in Red China and they say, 'So what?' Yet they will go to Broadway and a guy will make someone float in mid-air — which is certainly not as difficult — and they go, 'Oh, my God!'

Alice: Who knows if they really went to the moon. They could've done that in the studio and no one would have known. I think they produced the whole moon shot where they produced the Tang commercials.

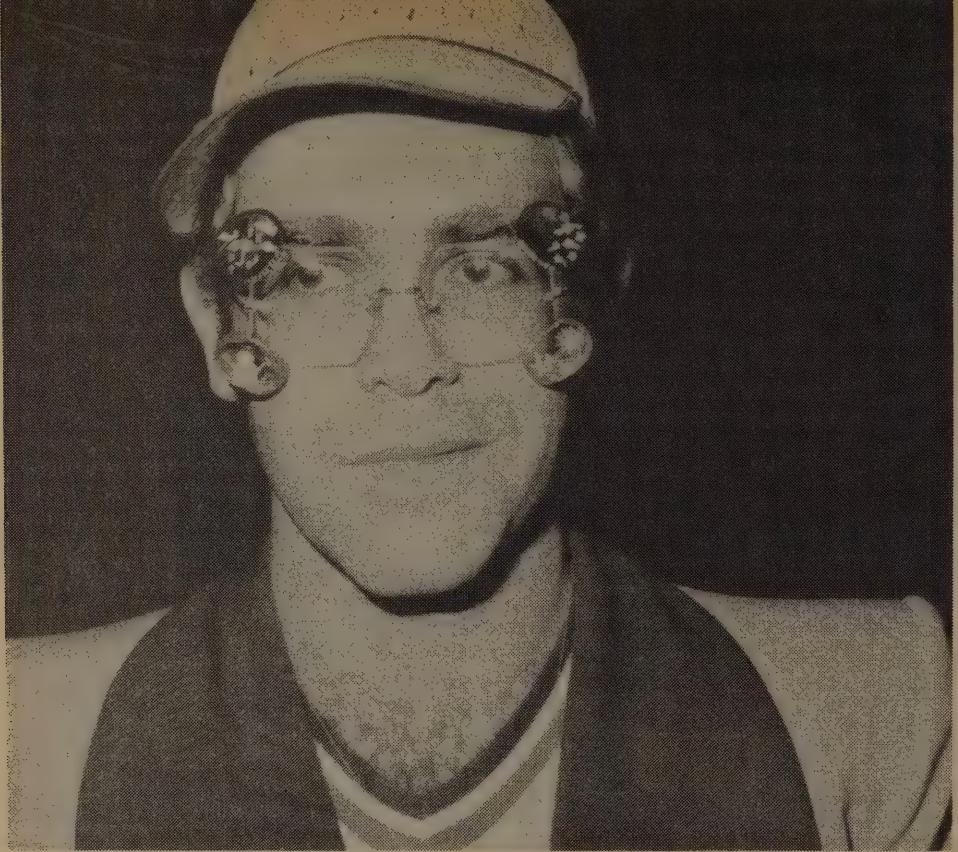


Richard: Are you saying that those kinds of events don't get the proper presentation?

Alice: No, I'm just saying that if you look through history, how it worked, the entertainment business always thrived during economic problems — during the depression actors made 10 times more than anybody else — because people were escaping. And the only way they could escape was to go to the movies. You'll find that right now. We are in economic

problems here in America and people are watching tv, looking for escape. People escape through alcohol, drugs, and certain very straight people the only outlet they have is movies and tv. People in the entertainment field are thriving off economic problems and the worse it gets the more popular movies get and the more tv and the more popular looking up to an idol gets.

(continued on page 70)



ON THE ROAD... WITH ELTON... AND AEROSMITH



Steven Tyler leaned over his balcony - overlooking the pool at the Marie Antoinette Hotel - and said "Come on up ... it's good to see you." Several minutes later, the fabulous Elissa (Mrs. Joe) Perry telephoned and said "When do you want to do your interview with Joe?"

My goodness, such professionalism. Richard said it was because they were from Boston, but Joe said later, "Well, I wouldn't come down to your room and knock on your door ... usually I don't like to talk to people, but..."

What surprised me most about Aerosmith was that, for the biggest band in the country (and let's face it, they were this past summer - certainly tops in the American category, no?), they were not totally their image. No punks, no surliness, nothing at all unco-operative. The time I spent on the road with them was easy - they made it fun. Also, they're young ... as Elton said to me, "I think the reason these bands like Aerosmith are so big is because kids want to *identify* with musicians again, don't you? They're tired of all this flaunting of money this superstar bit..."

Steven Tyler managed, in New Orleans, to order a bottle of Dom Perignon and still seem like a kid just getting used to it all.

Joe Perry, when he jammed with David Johansen in that city (and indeed in the several where they performed together) had a glow on his face that was

by Lisa Robinson

undeniable. Joe may not leave Aerosmith, but don't be surprised if he and David - whom he adores - do a gig together, soon. David, by the way, has written some great songs ("Boys High Mambo", "Teenage News" "Cool Metro" and more) ... look for him in your town. The Dolls are back.

Following Aerosmith's show - Steven said "Well, we got our fifty dollars tax-free tonight," - everyone stayed up all night in New Orleans. It's that kind of town, and then, there's that all night donut shop. Other incidentals? Joe drinks a bottle of Dom Perignon in the tuning room and onstage when he's in the mood (often he'll switch to Perrier or beer) and Kelly (Bob Kelleher but no one calls him that) - Road Manager Supreme, usually gets the boys onstage with something like "You fuckers ready to rock and roll???"

Steven Tyler said, "Why hasn't Elton come to see us?? Really. He went to a Kiss show."

Later that week, in Washington, D.C. I ask E.J. that very question. "Why, I love Aerosmith," he said. "Really, I love their album. We've just never been in the same city at the same time. I'd love to go to one of their shows."

Elton means it. Despite what you may have heard about costumes, posing, flamboyance and the spending of money, this is a man who is down to earth. I swear it. He's a riot, of course, but he is, nonetheless, more modest and unassuming than you might have thought.

He admitted to me that he was 1) getting tired of all that posing and flaunting of money, 2) didn't do much of that himself anymore, and 3) pleased that the kids were getting fed up with ripoffs - (i.e. stadium shows, \$30 a ticket for others)...

In Washington, D.C. in the lobby of the ultra-sedate Madison Hotel, girls waited. Not only girls, but full grown ladies clutching Instamatics. There's only one rockstar alive whose influence could span such an age group ... and for sure, it was Elton John. He was due to arrive downstairs any minute, and naturally, the girls were champing at the bit. The security guard cautioned them, "I'm going to have to ask you to wait outside..." but no one went. After a few minutes, the guard managed to get everyone on the curb, and, as a leisure-suited tourist couple came into the hotel the man said to his wife, "Who are they waiting for?" "Elton John," she replied. "Who's he?", asked hubby. "JUST THE BIGGEST THING AROUND!!," she told him, impatiently.

The biggest thing around stood backstage at Largo's Capitol Centre, talking with Bob Woodward ("Final Days", "All The President's Men"). "We Haven't had a good sex scandal since the Profumo Affair," Mumbled E.J. Elton praised the book, Woodward said, "Well, there was a final chapter that isn't there..." and Bob went out to join Roger Mudd in the audience.

Elton's show was astonishing, nearly three non-stop hours of energy. Elton striding atop the piano, wrestling with vocalist Cindy Bullens, admitting privately that he missed percussionist Ray Cooper but nonetheless, enjoying his band to the fullest. "I love this band," Elton told me en route back to New York aboard the Starship jet (where he had earlier shrieked, "Will we make it back in time for the Canned Heat gig???", checking his watch). "It allows me to experiment more musically. I never did solos before, and now it changes every night."

He's serious these days; about sports and his involvement with them in England, about his music and his next album (it won't come out until it's perfect, he says), about his new band, and about a more modest lifestyle. Yet, all the while, the humor is there ... you know the British, it's like Monty Python. Especially with mates like David Nutter, John Reid and Mike Hewitson around to crack jokes with.

One week later, three days after the actual Bicentennial we were in Philadelphia. E.J. was to receive the keys to the city; to be more precise, he was to get a plaque from the formidable Mayor Frank Rizzo (and I use the term tongue in cheek) for "Philly Freedom". Elton in turn would present the Mayor with a gold disc for the same. Elton also got a miniature replica of the Liberty Bell, and lots of fans clutching Instamatics mobbed the Mayor's office for the ceremonies. No doubt, the entire event gave the Mayor a much-needed bit of popularity...

Following those same ceremonies, a Daily News photographer asked Elton to "peek around a door, looking as if he was checking whether the coast was clear..." What an appalling idea," Elton gasped, refusing to go along with it. "Elton, I really want to meet you," said a security guard. "I make the Mayor's coffee..." "His COFFIN???" shrieked David Nutter, misunderstanding. "What funny people..."

In Between the Mayoral ceremonies and the show that night at the Spectrum, the entourage relaxes, watching Japanese sciencefiction at the Sheraton Hotel at the airport. Elton reads reviews from the previous nights show, takes exception to being called "glittering". He reads a particularly dishy story about Rod Stewart and Britt Eklund in the New Musical Express and reacts with pleasure. Sandwiches and Tabs are ordered, one and a half hour later, they arrive.

That night the Spectrum is alive with the buzz of Celebrity. The Jackson Five (three of them anyway) are backstage to greet Elton; they are recording with Gamble and Huff in Philly. Michael wants to know why Elton sells so many records, how old is he really, why I am writing - ("Is it things that are bad about the show?", he asks) which hits E.J. does, and he admits yes - he misses Jermaine, misses performing, and he too, gets bored of singing "I Want You Back".

The Jacksons aren't the only bigshots

backstage, Elizabeth Taylor has come down from New York with a mini-entourage of three; she'll fly back with us on the Starship. She is wearing a white t-shirt that I cannot read because her prominent chest gets in the way. She also has on white trousers, white shoes, white bag, and that diamond. Someone must have told her that to a rock concert, you wear a t-shirt.

Another word about Ms. Taylor. She is one of the strangest looking women I have ever seen; very short, and a tightly packed body. The face, of course, is magnificent, especially those eyes and that skin. The face radiates sex.

She and Elton compare their collection of gold lame banana (and carrots and ice cream cone) purses that they wear around their necks. They go into another room to take pix; the photos later reveal that she was trying on his sunglasses. Cute.

Elton, meanwhile, spends more time than all of this with a fan who brought a scrapbook she had made of every clipping of him in the past few years. He did, I swear it.

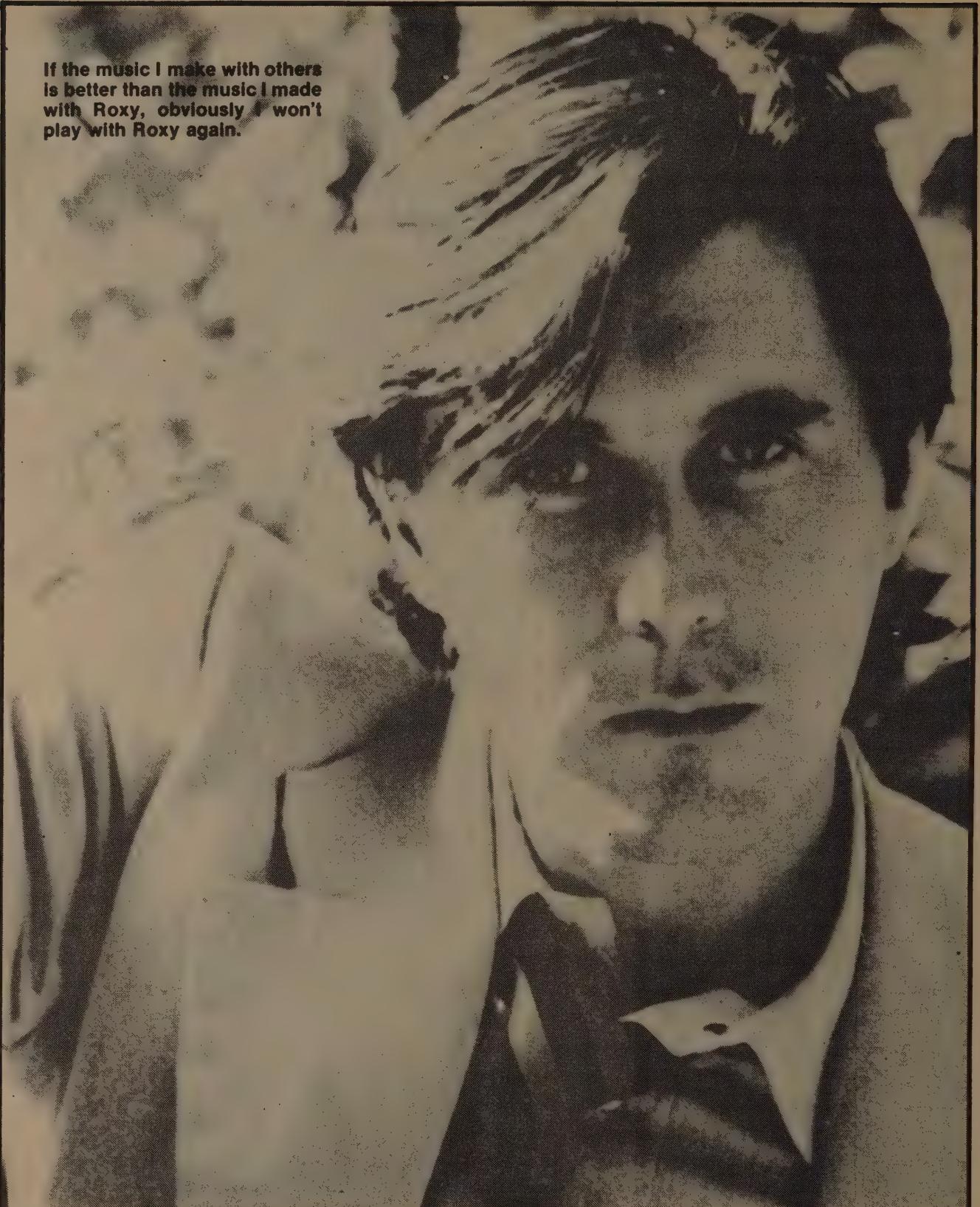
In Chicago, some days later, Aerosmith are almost stopped from going onstage because of a fire that broke out at Comiskey Park. Jeff Beck played all during the blaze, possibly not knowing that anything was amiss, as black smoke covered the stadium and the sixty thousand plus fans who filled it. Remarkably, no one was hurt, and everyone remained calm. ("Calm?", one veteran observer remarked, "they're all stoned!"). After about twenty minutes, the fire - started by a combination of firecrackers, cigarettes, and the tar in the roof - was put out, and Aerosmith went onstage to a cheering, enthusiastic crowd.

That night Aerosmith hung out in their O'Hare Hyatt House rooms with Derringer's band; Derringer opened the show for Aerosmith lots of times this summer, and they really seemed to enjoy each other's music, as well as company. Rick even used Steven's ramp onstage, and admitted that he loved it. Steven did not seem to be contemplating Rick's style in trousers, however ... (Derringer often wears ripped jeans - with his ass hanging out for "Good luck", revealed wife Liz.)

If it was Sunday, it must be South Bend, Indiana, where all the food in the Ramada Inn was frozen, and the waitress seemed surprised that Elissa Perry and I would even ask. Joe tried on a "Get Out of My Way" t-shirt, Steven wore his "I Can't Hear the Monitors" t-shirt, much to the road crew's delight.

After a taco orgy at the Taco Bell, it was back to Chicago and one week off for Aerosmith.

And Elton? In Atlanta, on his way to Chicago. Just another week in the life of your not - so - ordinary rock and rollers. Of all the bands doing business in this Rock Summer, '76, it appeared that Aerosmith and Elton were doing better than most. Stay tuned. □



If the music I make with others
is better than the music I made
with Roxy, obviously I won't
play with Roxy again.

Roxy's Trial Separation

THE SOLO BRYAN FERRY

by Lisa Robinson

He was freshly tanned, shirt unbuttoned and tie loosened; *she* was radiant in salmon pink suit and gold Zapata sandals. Bryan Ferry and Gerry Hall had just jetted back to London from Sardinia, and prior to dining ala San Lorenzo, he brought me up to date as we sipped champagne in his immaculate white, tastefully - not corny - deco house.

"Bryan Ferry goes solo ... with a vengeance," he laughed.

What? "Well, all right, the facts. I've done a single, and four other tracks as well. They'll be coming out this summer as an EP. It works out perfectly," explained Bryan, "because I've done five songs written by other people."

"I didn't want to do another album of other people's songs, and since there was no need to do another Roxy album this year — we have the live album coming out, — all my songs which in the past would have gone onto a Roxy album will now go on my own solo album."

At last. The admission. The group is breaking up, then? "No ... no ... there haven't been any domestic blowups, or anything like that. It's just that this year everyone is consolidating their own solo efforts. Everybody in Roxy Music, and," he added emphatically, "I'm well behind on mine. In the past I've always kept them both going, but due to a lot of tour work in America, the Roxy thing moved faster, and the solo thing didn't."

It is obvious that Bryan is - shall we say - more concerned with his solo "thing". I venture that in fact, hasn't this really been his primary interest all along, wasn't this "break" from Roxy to "concentrate on the solo thing" planned? "No, no," he laughed, "don't over-Svengali me."

But Bryan - this whole Machiavellian side of your personality is one of the most interesting things about you, why insist on playing it down ... "Well," he says hesitantly, "we're not really breaking up. It's just a sort of rest period. Look, if I was to wait to record my songs with Roxy, it would be a year, and I don't want to do that."

Bryan added that musicians on his solo record would include John Whetton ("Esquire," he smiled), Chris Spedding, Paul Thompson, and Chris Mercer, tenor sax. "It sounds so strong, that quartet ... with me on piano," Bryan added ... "I've been working with them on and off again for two years. The new thing, of course, is Spedding, who is *so* great."

Well - we're not breaking up, we just have these solo projects, it sounds a bit too easy. Like, let's see how the solo thing does, and if it doesn't take off as one would like, then we'll get together for a big reunion in a year? "I'd say next year ... maybe. Look, ever since I did those three dates, which was the shortest tour in history, those three solo concerts in December, 1974..." AHA, Royal Albert Hall, which changed your life. We laugh. "Yes, when Life Really Took On A New Meaning for me," Bryan concedes, "I've wanted to do a proper tour. Streamlined. "Well, how could you do it in America without the same kind of solo success that

you've had in England? "Oh, we'll have a hit record in America, I'm sure. Any one of those five tracks would be a hit in America, unless there's some skullduggery afoot."

"There will probably be a 'Best of Roxy Music' as well," Bryan adds. You're really milking this, aren't you? Laughter.

All right, Bryan. It's been almost five years, I know you laugh with your friends, and so much of your life has worked exactly as you must have fantasized it in Newcastle when you once read fan magazines and dreamed of Andy Warhol and / or Hollywood. Why not admit that the aura you've created - the shy, hesitant, nervous mystique was in part contrived? And that you have been running this band and in essence controlling it ... and, "Well look," he answers, "I don't want to stand up and say I'm a stinker..."

Are you?

"Do I think I am? No, not at all."

"It would be very premature of me to say that Roxy Music is finished," says Bryan, seeming to want to make as much of a statement as possible and get back to discussing the solo career, "if the music I make with other people is stronger than the music I make with Roxy, then obviously I'm not going to play with that band again. But I really don't know that. So I can't make any wide sweeping statements that that kind band is finished,

because this is just a *rest* period." he emphasized. "And it's more honest for me to say we'll have to see what happens."

Nevertheless, I press, do you feel that Roxy has become something that you hadn't originally intended it to be? "Yeah ... but it's difficult. In practice, no. But some things I've read that the others have said haven't sounded at all like a description of what is happening." Surely you've been misquoted? How can you believe everything you read? "Well, you can always tell ... I mean I've never been misquoted as badly as that. Of course, the other people in the band aren't interviewed that well because they tend to be easy prey to anyone who wants to get to the band."

More champagne. An ITV color documentary on the Stones is going on the TV in the background, and we note how Ronnie Hood refers easily to the Stones in interview now as "we", while Bill Wyman is saying "they". There are dishes in the sink in Bryan's kitchen, just about the only touch of disarray; the house - which has been extensively decorated since I'd been there last, is in impeccable taste. Just enough art deco ladies, ashtrays and lamps for it not to look like a nostalgia boutique, just enough carefully framed posters, Warhol prints, Roxy LP covers, to express the interests of the one who resides there. And, the slightly incongruous addition of Gerry Hall's bottles and bottles of vitamins and Perrier water.

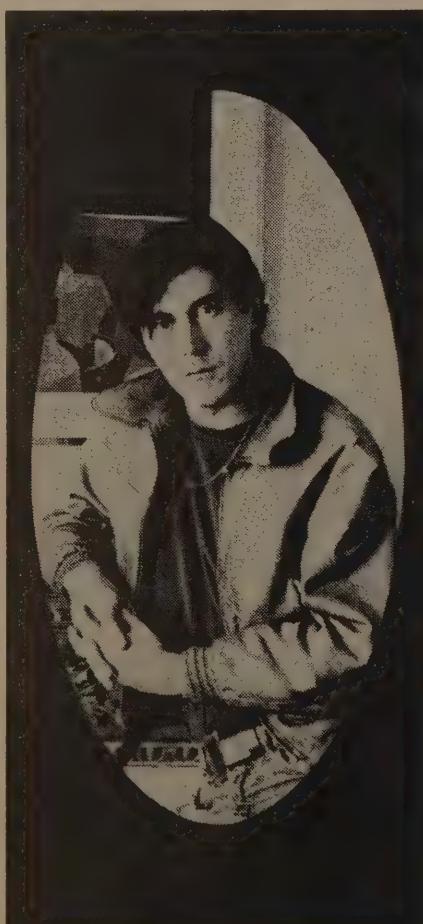
I still can't get over the albums lined up at the side of the grand piano: show tunes, Cole Porter, Bobby Short, "The Sound of Music", Bryan's house often looks as if it had been carefully arranged in advance, an interviewer's dream. Yet I know that it's just the way he lives.

We get back to our Serious Discussion, and I wonder if Roxy hadn't gone over as well in America as Bryan had hoped. "Well the last tour of America went so well," he says, "it was so professionally done. It felt very good to me, everywhere we played we had this amazing reaction. I think it was quite successful. I guess it could have been better if we had been booked into bigger places, but it wouldn't have been realistic for us to be in those places."

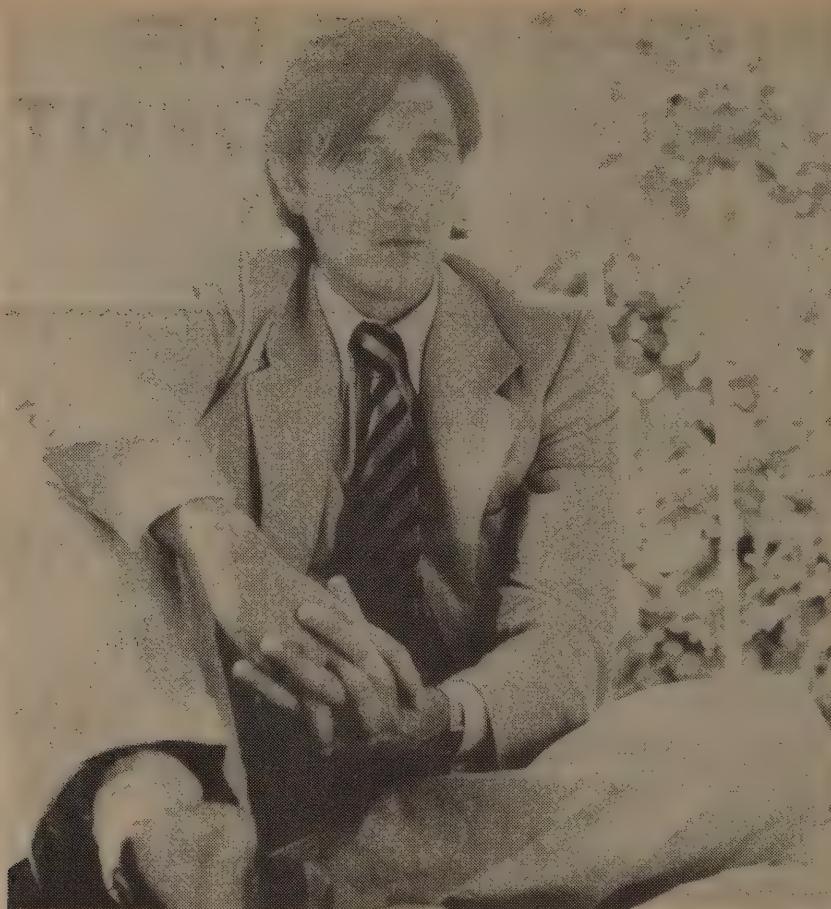
"But I want to come over and do a solo tour, in the new year, of this album. I'll probably do one in England or Europe or both, in December, and then go to the States after that."

"You know," Bryan adds thoughtfully, "on that last American tour, there were no group rows. I imagine most bands have rows on tours, but this wasn't like that at all." Well, apart from "no rows", was there any closeness? "Ummmm, there was on the last couple of tours that we did." Aside from you and Paul? Really? "No, possibly not. But no kind of upfront bad feeling at all."

You describe this in negative terms; there was no bad feeling, there were no rows ... "But in all that time there has never been a real row," he insists. "And, I don't think of the five years with Roxy as



"I've always wanted to do a proper solo tour in America..."



Bryan Ferry goes solo...

a negative period, because there have been five very good albums, six now with the live one. And very good tours, we've never had a bad concert with the exception of the first one we did in America."

"It's just nice to have a rest. On some nights you go to one restaurant for nights on end, then you just stay away and when you come back you appreciate it more, you know?" Oh, Bryan roars (yes, he did) with laughter. "That's good, isn't it?" Now that is going to be reported, I tell him, as he laughed wickedly.

I wonder if the rest of the group is aware of this, or will they *read* this group decision here for the first time? "Well, I think Paul is going to South America for a couple of months, and Eddie is going off to work with Frank Zappa. And I wouldn't dream of doing any more Roxy work this year without Eddie, I like Eddie. Much more than the others do ... I understand him more. Whatever that means."

"I think that often he may have felt his talents weren't exploited enough in the context of Roxy Music. I didn't actually think that, and other people didn't think that. I thought he was very ... subtly showcased. But I understood his frustrations, because he is a very good player. Maybe this will be good for him, whatever happens. Whether he stays with Frank Zappa or not, I don't know what he intends to do. He told me that it was always a dream of his to play with Frank Zappa. I mean fair enough, People should always taste what their dreams are."

"See, Roxy Music has never been as fixed a group as people imagine, that's the thing," Bryan says. "Oh Bryan .. you've been playing together as a group for five years..." Yes, but I've also had a very successful solo career," he says pointedly. You've done more solo work. "They've done some solo albums ... which, ummm ... didn't do as well," he trails off. "It's just a very good point for a break. There is the live album coming out, which would be the main album this year from the group, and we didn't want to flood it. The only other thing would have been for me to totally stop my solo career. I didn't want to do that, because I like playing with other people."

I mention that there have been other groups where there is one sort of focal point, either a visual or a musical leader ... Zeppelin, and the Stones are good examples, where there have never been so many rumors that the group is breaking up, or that one person really controls it as much as there have been about Roxy.

"Well, I think it's because I did a solo album, and people usually do solo albums when they leave. Now it's different, but at the time I did it, it was kind of unusual..." Oh well. "Hahahah..." he laughs, refusing to be trapped.

"Look, actually it's been..., musically it's worked very well for me. Personality wise ... well, whenever we've worked together, it's never been that bad."

Obviously Bryan feels possessive of the songs he writes, doesn't want to share them with Roxy. "I'd like to try to do them on my own albums," he concedes. "I

don't know if they'll sound different than they would on a Roxy album. I hate to sound vague, but it could sound a lot different. Obviously you're always trying to break off in new directions with every album, to a certain extent. Each album has had a different feel. If you took some tracks from one album and compared them to another album, people might wonder if it is the same band. Except for the voice, maybe, they'd recognize..."

About performing, the whole approach has always been rather visual ... "Considered," Bryan offers. Studied? I ask. "I prefer considered," he says. "But the people I'm working with are very simpatico, and they're very strong musically, which is what counts most." What about being ripped off, do you feel you were ahead of the times, or in touch with things before others ... "Yes, I have been. That's very natural, though. If you're going to do something that's a bit unusual, there will be people who will come after you and capitalize on that. They don't in the long run, but they do initially."

"I have an audience here," Bryan continued, "I know I have an audience in America as well just from the people I talked to on the last tour. Shall I tell you when I really figured out that it was going to happen in America? When I was in the Carlyle Hotel, in the elevator. And the elevator boy wears these white gloves and everything, and he had his hair sort of creamed back. He kept looking at me for the few days I was there, and in the end he asked someone else, 'is that Bryan Ferry?', and he said, 'oh, I've got all his albums.' And he was amazed, To me that seemed very positive. I don't know," he mumbles, "maybe it's too trite ... but if an elevator boy ... I mean New York is such a hard place..."

Without getting overly into Bowie (laughter, more champagne ... I am, dear reader, attempting to get him as tipsy as possible in the pursuit of *revelation*, but Bryan Ferry, even with those whom he feels comfortable, will only go so far), what did you think of his movie? "I'll say one thing," Bryan says, "it was better than I thought it would be. I don't really know him well enough, I've never really talked to him, to tell you the truth..." Oh yes, you have ... "No, I haven't." Oh, then it's Angie, you know, right? "Hahaha ... get you ... No, I haven't seen her for a very long time. I think he's all right, I wouldn't slag him. I mean he does have a pretty good track record, he does make good records."

I comment that Bryan actually lives the life that everyone thinks Mick Jagger lives. Jagger actually sits up til dawn *rapping* with rock and roll musicians much of the time while Bryan is jetting off to Mustique and Sardinia "I never really think about that," he mused. "I really like the thing of doing things rather than talking about them..."

Are you bored much of the time? "I guess sometimes I seem more bored than I really am. People always think it's an

(continued on page 68)

A DAY IN THE LIFE OF A PERMANENT RESIDENT

John's Legal Again

by Lisa Robinson



Bob Gruen

"There's always a great woman behind every idiot," said John..."

The hearing that would end John Lennon's five and a half year struggle to obtain permanent residency status in the U.S. was set for one o'clock in the afternoon, in a Lower Manhattan immigration building, on one of the hottest days of the summer.

The scene in the lobby of the building was not unlike a latter - day version of Ellis Island (where the immigrants came in the late 1800's); there was tight security, and upstairs the tiny courtroom was packed with fifty people. (One immigration lawyer told me that there were more people there that day than there had been in the place all year.)

John arrived with Yoko and his immigration lawyer Leon Wildes. Wearing a white shirt, black suit and tie, and black cowboy boots, John looked to us music fans like the Hamburg photos in the early 1960's; with his hair cut short and combed back from his face, he looked like a rocker. He was tanned, slim, and appeared very healthy ... all that good food sure shows. Yoko was serene in a long white gown, her waist - length hair tied back from her face.

Reporters with pads and pens arrived, John looked over at two women and,

pointing, said "The Times, Newsweek. Right?" He was. NBC-TV sent an artist who was busy sketching (no photographers were allowed in the courtroom, and it was indeed strange to see Lennon friend Bob Gruen sans camera, to say nothing of his black suit.)

As the character witnesses arrived - Gloria Swanson, Norman Mailer, Geraldo Rivera, Isamu Noguchi - (with friend, actor Peter Boyle on hand for support), John said to me, "How do you like this cast Yoko produced for me? It's like the 'Gong Show' on TV." What? "The 'Gong Show'. Don't you ever watch it? Oh, it's wonderful. They have all this amateur talent, and people hit a gong when they're terrible. Eighty year old women dancing in men's trousers, singing 'Goin Thru the Rye'."

As the mood in the courtroom was optimistic — (indeed, this hearing seemed a formality, the government had dropped their charges against John), I asked Lennon if he got his "green card" would he immediately take off for parts unknown. (It's been assumed that he and Yoko want to travel.) "Well, yes, we will travel, and I do want to go to England. But right now, I think we'll just go back out to Long

Island. We have to go to Japan also, to show the baby to relatives..."

What about making records? "Well, you know, it's not just making a record, or getting musicians together. First I have to make a bloody deal. And I haven't wanted to think about that. We've got to clear all the lawsuits up first. When this one is out of the way, then there's still Allen Klein. So, I'll finish that off, and then I can think about recording. I just want to travel, be with the family, and rest for awhile longer."

The hearing began, and Judge Ira Fieldsteel reviewed the case. Originally John had been denied (by this judge) permanent residency status in the U.S. because of that old marijuana conviction from the U.K. He appealed, the decision was upheld in lower appeals court, and then reversed in a higher one. Now the case had to be sent back for review, and if granted permission to stay, John would also be able to travel freely in and out of the country. (John's case has always had the sticky restriction of not being able to leave the country, for, once out, there was the possibility that he would not be allowed in. So, while he wasn't

(continued on page 72)



"I was so much more interested with this record than my other albums..."

LINDA RONSTADT

by Lisa Robinson

Linda and I did this interview when she returned to her hometown, Tucson, Ar., for a benefit concert to aid Tucson's Desert Museum. Linda told me that when she was a little girl, her dream had always been to go into the cages at the Museum and pet the animals, but "all I ever got near was a turtle". That afternoon, she finally got her wish when the Museum people brought over a porcupine, a wild boar, a skunk, a screech owl and a ringtail cat to the Ronstadt family home...

Later on that evening, prior to her sold out concert at the Community Center, Linda and I talked while she dressed, made up, drove to the hall, sat in the dressing room (for an interview previously syndicated with my byline for the Field Newspaper Syndicate). She was open and candid, revealing many of her thoughts on performing, the songs she sings, her personal life, and a newly - emerging sense of security. I liked her a lot.

* * *

HP: How do you feel about the success of the latest album?

Linda: Well, I'm delighted with it because I was so much more involved with this album than with any other record I'd done before. I've always been involved with my records — for better or for worse — I never let anyone mix anything when I wasn't there. I was always involved with the arrangements and I picked the tunes. I made a lot of bad records; but they were bad because I didn't know what I was

doing. It was my fault — I take the blame. But this time, not only was I writing stuff, I was a lot more involved with the technical end of it. I found out that there's this whole other recording that's the studio ... the Digital delay machine, and the Apex machine, and there's all this stuff. I mean it's technology again, but dammit, it's really interesting. I got real excited about it and started to think about it, and thought that this could keep me interested for about another seven years. Without ever getting bored; all it takes is concentration. And I'm beginning to think that concentration is real fun. I used to be so frightened in the studio that I would go to sleep under the console...

HP: Do you have more security, knowing about things like that? Do you feel that you have more of a control over your life?

Linda: Absolutely. People have always asked me if being a woman made it harder in this business ... having a lot of male employees, and all. Of course it's made it incredibly difficult, but it's not impossible. I know a lot of girls who say, "well, I'm a chick and of course they won't hire me to play guitar," and they use that as an excuse. I just find that musicians are musicians, and they love to play. And if somebody wants to come and play with them, and make it groovy, they're delighted. What was really the turning point for me was when I got over being afraid to take the guitar to rehearsal and say, "we're going to learn this new song and it goes like this" ... I can't play very well, but they didn't care. They only cared that I could communicate with them and it was easier to communicate. Now we have fun; I love those guys, and they love me.

HP: Are there other instruments you want to learn?

Linda: I'd like to learn to play other instruments to communicate with the band, and also because it's fun. When I sit around at home, and I'm bored, (and I'm the most easily bored person in the world), I don't want to depend on somebody else to come over and amuse me. I would rather amuse myself. I was alone in the house the other night after we got off the road, and it gets to be a sort of habit when you're on the road to depend on the other guys to keep you going. And there was nobody down the hall to go and say "let's go play poker, or get screwed up," or whatever. I didn't know what to do. I was stunned. I panicked. I walked across the room and bumped into the piano; it hit my leg and I thought well ... there must be some better use I could put this to. So I sat down and played for an hour and a half, and found out that I could play a few chords on it. Of course I was frustrated at the end of the hour and a half because I didn't have any craft...

HP: Has being on the road become the accepted way of life for you?

Linda: Well, I'm very comfortable in hotel rooms, I'm more comfortable in hotel rooms than I am in anybody else's place except my own, and sometimes I'm even more comfortable in hotel rooms

than I am in my own place simply out of laziness, or habit. But being on the road can be a real trap; it can be a real convenient excuse to not develop any substantial relationships, responsibilities ... We panic when we get home, because on the road your day is always planned. Someone calls you, wakes you up, tells you what to do. And even though it's a drag, and boring, and tedious as hell sometimes, not to mention exhausting and terrifying ... you can always use it as an excuse. I would always be that way with relationships ... like "hey, you're getting real boring, I'm going to Cleveland..." It was a real handy excuse. But you can overcome these things in relationships.

HP: Perhaps you're more secure...

Linda: Yeah, well, it's a vicious cycle, because with deeper relationships you can feel more secure, but you need to be more secure in order to have the deeper relationships.

HP: Do you feel that there's been a decided change in your image? Not so much the cute, giggling girl...

Linda: Well, I stopped doing that to a certain extent. I was always afraid, so I always used to do that. Peter Asher was one of the first people to discover that I could speak English. He reinforced that,

whereas other people would reinforce my dependency on them. They would exploit me in that way.

HP: Do you feel, as others have said, that you sing unhappy songs?

Linda: Well yeah, but I feel real good. I think that you sing to lighten the load, you know. The biggest burden is alienation and loneliness, so that's what I sing about. I don't really think of things like "happy" ... happy is such an ephemeral state. I like to think about joy, or celebration ... Songs don't have to be happy or unhappy, they can be a release ... a celebration.

HP: How much time will you get to spend at home this year?

Linda: Well, I'm taking the whole winter off. I'll do another album, to come out probably around springtime, and I want to finish up my house. And I'm going to go back to music school ... I really am frustrated with my music. I always thought that what I had was a real seat - of - the - pants number, and I've never been any good at studying things. But when I moved across the street from Jackson Browne and saw how he sang and played the piano, and then saw how he sang and played the piano six months later when I moved away ... I thought, uh-oh. I just had to face up to the fact that



Linda ... making no excuses for her music...

you had to work.

HP: Do you have to work at your singing?

Linda: Oh God, yes. I never have, but I get better in spite of myself just by hanging around with other musicians. I finally realized that I couldn't sit around with my guitar and hear myself sing, because I was always screaming over a band. And I developed a lot of bad singing habits, things that were bad stylistically as well as physically. And if you can't hear the real subtle details of what you sound like, there isn't much room for exploration. Sometimes I hear those details in the studio, and it really burns me out. I'm one of those people who can't stand to listen to anything I've recorded.

HP: Really? Even "Down So Low"?

Linda: Oh, it gives me a rash, that song particularly. I thought it was real courageous for me to do, I was into it when I sang it, and I thought, "well, that's as good as I can get it". It was mostly all live vocal, and that was it. I don't look back on the vocals, I think if the feeling was there when I did it, and it was in tune, I let it go.

HP: Do you ever get carried away by your singing, or feel as if your voice is coming from somewhere else?

Linda: Oh, I wrote a song like that. The only song I ever wrote was "Try Me Again", and it completely came from a Martian. It never occurred to me that I could write a song, so I never tried. Writing wasn't my craft. That song just spurted out like toothpaste. I felt real bad one night, and was driving in my car, and I wrote it on the back of a traffic ticket. It wasn't as if I sat down and had a real profound thought, it just went *blip* ... and then a little later I wrote the bridge and that went *blip* ... I don't think songwriting is something you can sit down to do until you've developed it. And at that point, you can only try and put yourself in a place where it can come through you. If you sit down and try to write, it ends up sounding like something somebody tried to write. The real great ones seem to come out of the blue at you. I've had some things come out of the blue at me before, that I've written down, and now that I understand that process a little better, it's up to me to learn to play the piano to get it out.

HP: Is it hard being the focus of the band, having to give of yourself to each member of the band...?

Linda: Yes, and I never wanted to be that. I was never that in my family, I was the youngest one, and I'm not an aggressive person, I was very shy. Also, I never wanted to be a lead singer, I wanted to be in a group. I'd still like to be in a group. I sing a thousand times better with other people than I do with myself.

HP: Does singing with Emmylou Harris and Maria Muldaur and that kind of stuff make you more satisfied, musically?

Linda: Yes, all those girls really stretch me out a lot. Emmy was the one who dragged me out of the quagmire I was in for two years. After I made the last album for Capitol Records, I went into this



"I'm more comfortable in hotel rooms than in anybody else's place except my own..."

comatose depression and my music just stayed on one level, that country rock thing. And I wasn't growing as a person. I was on the road all the time, and I ran into Emmy on the Neil Young tour. My feeling is that if somebody is great, they bring up the level of everybody around them. I could have said, "now here's this girl who's doing what I do and she's even doing it a little bit better than I am ... I better watch out and I hope she doesn't succeed...". But when I met Emmy, I was quick to realize that she was real honest. I liked her right away, and then she started to sing ... and well, you can't not like something that's good.

HP: Are you scared at the beginning of tours, or whenever you have to go onstage?

Linda: Yes, I'm always scared always ... but this time out I was particularly scared because I had been off the road for six months, and I'd never been off the road for more than a month. My sensitivities had been allowed to grow back again, and they weren't so bludgeoned out that I was a zombie. I was aware enough to be scared, and aware of how scared I was. The anticipation of the road was so bad, that I threw up on the way to the airport.

The first week I was rehearsing in Dallas, I thought I was getting an ulcer. I was taking stomach relaxers ... I couldn't eat anything at all. Then all of a sudden, it just clicked. I thought either I could go home and check into a hospital ... and have a nervous breakdown, or I can beat this, and go onstage every night and try harder. What I did was I got drunk a lot ... and I don't drink. But it made it possible for me to go out there and get loose. I didn't sing as well, because you can't when you're drunk. I was sloppier and I sang flatter, but I wasn't as scared. When I got a couple of shows under my belt, then I was okay.

HP: Are you really sad and lonely?

Linda: Yes, of course. I mean not *all* the time ... but most of the time. But this tour has been real unique, the musicians are the same as before and we've gotten to know each other and there really are no secrets between us anymore ... We're all real out in the open, we're much closer. I think my attitude changing has had a lot to do with it. It's made a difference in the way we relate to each other. Because they have to take their cue from me ... onstage, and I guess in our band - personal - relationships as well...□

NEW YORK TELEPHONE CONVERSATION

Lou Reed and Lisa Robinson on the phone

Lisa: Hi. When's your album being released?

Lou: I think October ... it better be.

Lisa: What do you mean, it better be. And what's the name of it?

Lou: It's called "Rock & Roll Heart". After all this.

Lisa: You recorded it at the Record Plant? How long did it take?

Lou: It took 27 days...

Lisa: That's long for you, isn't it?

Lou: For me, yeah. I took a lot of time and care with this one. After all, it wasn't on RCA, so...

Lisa: Right, I saw that famous photo of Clive (Davis, President of Arista Records) hugging you ... so you're out of the RCA contract?

Lou: He wouldn't have been hugging me if I wasn't free and clear. And if I wasn't white, you know.

Lisa: Oh? Do you want me to print that?

Lou: I think he'd get a kick out of that. Gil Scott-Heron probably won't ... Put me in bad with him right from the beginning.

Lisa: Tell me something about the album. What's it like?

Lou: Well, it's the first time I was thinking of printing my lyrics with it.

Lisa: Why?

Lou: Oh ... to explain 'Rock & Roll Heart' so it didn't have a clawing, cloying kind of saccharin tinge to it ... like "I guess I'm dumb because I know I ain't smart but deep down inside I got a rock and roll heart..."

Lisa: That's a lyric?

Lou: Yeah.

Lisa: Oh, I thought you were just telling me that.

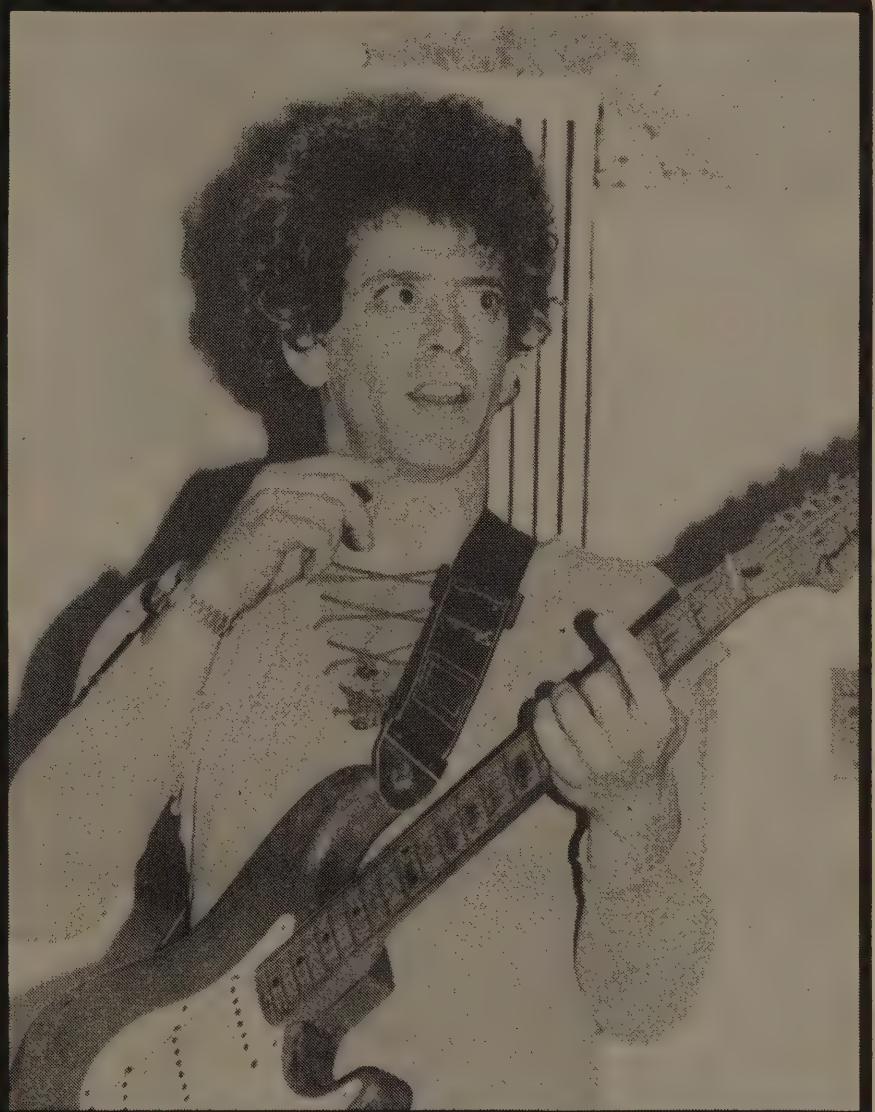
Lou: Same thing. It'll be one of my most memorable lines.

Lisa: I see. Well, why would you do that this time, especially considering that before — people really were analyzing your lyrics and now they're not?

Lou: Well, because now they're not doing that. Also it's just a rock and roll album and I thought I'd put some rock and roll lyrics in it. Plus it sums up everything pretty good. Also, I did all the guitar work.

Lisa: Really? You mean no Steve Hunter, or any of that...

Lou: No. Nobody. I'm all the guitars whether people believe it or not, and I do solos, finally.



"I played all the guitars on this album ... I know people won't believe it but it's true..."

Lisa: Oh my God. Like "Polk Salad Annie"? One of your favorite riffs...

Lou: As a matter of fact, what I did was finally get my Chuck Berry solo out of my system. Everybody has to take their crack at it at some point and I finally did it.

Lisa: Are you happy with Arista, with Clive?

Lou: There's nobody I would have rather been with and I'm tickled pink about it, to coin an old phrase.

Lisa: What do you think he'll do for you that hasn't been done before?

Lou: Sell records.

Lisa: What else do you think you would

do if you weren't doing all this?

Lou: Who has any choice? I can't hypothesize. Sell shoes at Thom McCann's and be left alone. I don't know. But I'd probably get very, you know, bitchy, and everything...

Lisa: You mean as opposed to the way you are now?

Lou: Yes, you know, charming.

Lisa: How's your spirit these days? I mean, are you in a good mood? Are things good for you? Are you happy?

Lou: Oh yeah. I mean I hate to disappoint everybody, but ... Oh — there was one song I didn't do the background vocals.

Lisa: Wait a minute. You did the background vocals too?

Lou: Yeah, all but one, the song called "You Wear It So Well". The Chuck Berry song is called "Banging On My Drum." Some magazine said it was an ode to masturbation.

Lisa: Well, I'm not mentioning the name of the magazine....

Lou: I should hope you wouldn't. Just say a rock rag, read by geriatrics....

Lisa: Well, anyway...

Lou: Ever onward.

Lisa: Were you scared doing the guitars and the background vocals?

Lou: Oh not at all. It's the first time I bothered you know. There's one song called "Ladies Pay" where the guitar solo is right up there with any... well, there are some that are as good as "Heroin" or "Sweet Jane" or any of them.

Lisa: When did you write them?

Lou: When I knew I had an album to do. I wrote a lot of them in the studio. It's a heavier album, it's not as laid back. It's more fun and it's more vicious.

Lisa: Will it be easy to perform this material?

Lou: Yeah, if I can sing and play the guitar at the same time.

Lisa: With the exception of the nights you did at the Ocean Club with John Cale this year, how long has it been since you've performed?

Lou: Oh... it's been like a year.

Lisa: You mean when you shot up onstage... I mean mock-shootup onstage.

Lou: Ooooh... Some people still don't know whether it was real or not. My own roadies. I mean good acting is one thing, but...

Lisa: Well, how did you feel about all that?

Lou: I thought it was just what everybody deserved. If they want to see somebody make believe he's shooting up, you know, and get their rocks off at age fifty... I mean at that time in life I was ready to stand there like a ghoul and do it.

Lisa: Would you say you have contempt for your audience?

Lou: Certain segments of it. I don't have contempt for it... I have a lack of it... That's why I'm playing smaller halls, and hope that the barbarians won't be there. I want the show to be for those who aren't interested in seeing somebody stand there and make believe he's shooting up.

Lisa: Well, I don't think you're going to get the Fleetwood Mac fans...

Lou: I love Fleetwood Mac's album. I just hope I don't get, you know, Olivia Newton-John's audience.

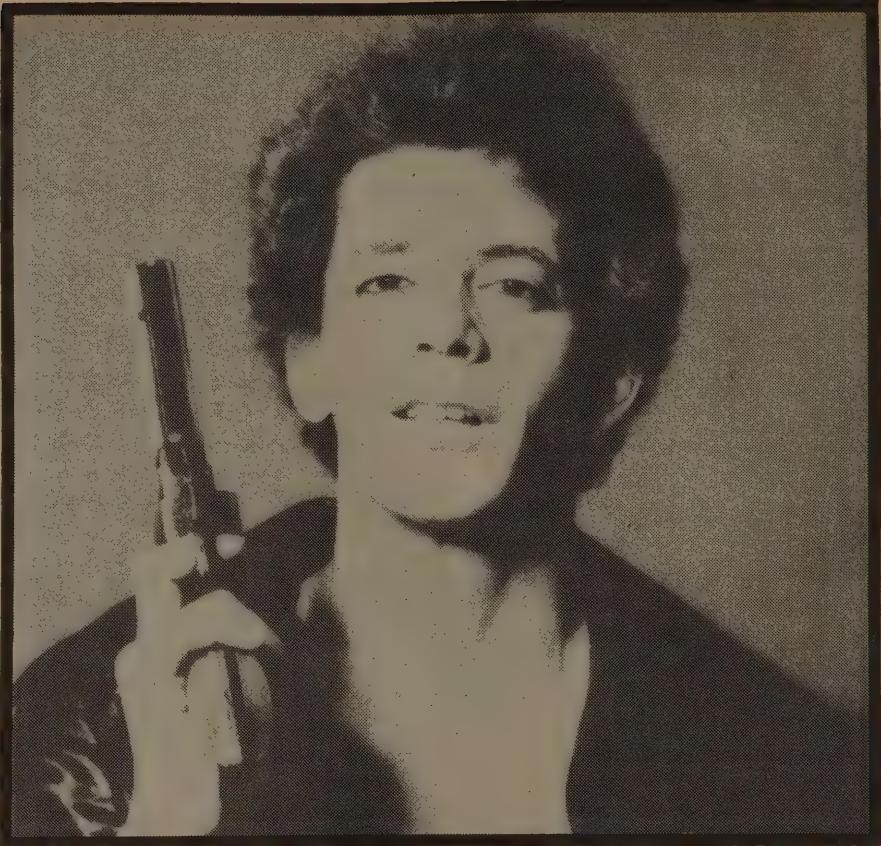
Lisa: I don't think there's much of a chance of that...

Lou: You never can tell... Oh, also I'm using video in my show.

Lisa: Hmmmm, how?

Lou: Well, if I could lay my hands on Richard (Robinson)... except he's getting smart now, keeping his ideas to himself... Anyway, it won't be a light show. I mean, we won't have lights the way people hire Showco and have lights. We'll have a wall of video, you might say.

Lisa: Do you like being on the road?



"What I did was finally get my Chuck Berry solo out of my system..."

Lou: Well, I never really go out. Like when I was in Europe they kept saying that I was so encapsulated because I never left the hotel. Where else are you going to go? I never go out in New York unless there's a mugging...

Lisa: Wait a minute, I've seen you out. I saw you out in CBGB with a tape recorder.

Lou: Ohhhh... that thing you wrote, my God...

Lisa: About Tom Verlaine taking the tape recorder away from you? I thought it was cute...

Lou: Well, it's grown in grandeur. Way above the mock argument I had with Richard Betts when I said I thought the Allman Brothers were shit.

Lisa: Lou, are there singles on this album?

Lou: There are, I feel, at least four singles. And that's being super-critical. There's no way I can't have a hit single.

Lisa: Well, "Walk on the Wild Side", that was a hit single...

Lou: Well, it was a special kind of hit single. It was controversial, and it was about gay and all that. These hit singles aren't about anything in particular. If you can translate the lyrics to one of them it would be hysterical. You won't be able to.

Lisa: Which one?

Lou: "Claim to Fame". It goes "spaced out, space dead whole is round, this square is pegged" and you know, they come out very fast. "Hip looks dry mouth, waiting for that old handout. That's your claim to fame".

Lisa: Well, I certainly can't wait to hear this.

Lou: Everybody says that, they don't

really want to.

Lisa: Lou please, I've been moving, it's been a madhouse...

Lou: I moved a lot of times this year. I had a loft above a methadone clinic. I got this incredible bargain and it turned out to be an incredible bargain because it was above a methadone clinic. It was grotesque. Like junkies are really... just that. It wasn't a place for me and my dachshund.

Lisa: You're really fond of that dog, aren't you?

Lou: Oh yeah.

Lisa: What's its name?

Lou: Baron... the young baron...

Lisa: Where did you get him?

Lou: When I was living on 52nd Street, going through interminable hassles legally per usual, and I couldn't resist wandering into a shop and I said "well, I couldn't take any of these because I have just a little apartment," and they said "look what we have for you."

Lisa: Isn't it a tremendous responsibility?

Lou: It really is, it's like having a kid. *Lisa:* I would think it would be worse, because you can't talk to it. Well I guess maybe you can. What do you feed him?

Lou: Gainesburgers.

Lisa: Lou, that's poison. You should give him steak tartare.

Lou: Well, when we have some left over...

Lisa: Are you going to take him on the road with you?

Lou: Oh sure. I wouldn't go anywhere without the Baron.

Lisa: Did you take him into the studio during the making of this last lp?

Lou: I brought him down just to take a look. You know, he gets cranky... □

DAVID BOWIE ONSTAGE

"If I'm A Rockstar, Then I'm A Rockstar In Spite Of Myself"

"I think with this show I have put myself in a position of being more the *real* David Bowie, the David Bowie they've wanted. It's more bisexual, more theatrical than anything I've done, I think. Mainly because it's ostensibly the most real show I've ever done."

David's current show is ostensibly the most real show he's done; gone are the flamboyant props, the costumes, the sets. And so, one is led to believe that this is just a straight rock and roll show. Aha ... that is, if one believes that less is more. It's the illusion of a real rock and roll show that he's created here, and once again, it appears to be a successful one.

Although David talked the first week of the tour of "being bored already" with the show, and that he might change some of the numbers around, and even hinted at changing his outfit, it essentially went like this: The "evening" opens up with taped music by Kraftwerk, one of the German bands Bowie currently admires. Songs like "Radioactivity for You and Me" don't exactly work the audiences up into a frenzy, it's Bowie they want. Next comes a twenty minute classic surrealist film, "Un Chien Andalou", made by director Luis Bunuel (with the assistance of Salvador Dali) in 1928. The crowd goes wild when the famous eye-cutting scene happens within the first five minutes, but when I saw the show the film seemed to be a bit over the heads of the thousands who just wanted to see Bowie.

But then on He saunters ... in a self-directed black and white setting that continues the theme of both the Kraftwerk music and the Bunuel film. David was wearing a black vest, white shirt, black baggy trousers and just his bright orange hair for the touch of color. The lights are hot white neon, stolen, David acknowledged, from "Brechtian theater", and the stage is bare. Stark. Very stark is the look, and the feel, and of course, it feels right.

The band - Dennis Davis on drums, Carlos Alomar on guitar, George Murray

on bass, Tony Kaye on keyboards, and newcomer Stacey Heydon on guitar, are visible - but just barely. The spotlight is, at all times, on Bowie. Huge lights, speakers and amps almost block his view as he first saunters (and there can be no other word for it) onstage; but when he's upfront, center stage, the effect is like a cabaret, an intimate setting if you can imagine such a thing in a hall that holds 18,000 people.

The songs are culled from his six year rock and roll career, although Bowie admittedly left out certain numbers that are too closely connected with theatrical pieces. For example, "Space Oddity" is not in the show, nor is "Time". The best received are the familiar rockers, "Rebel, Rebel", "Sufragette City", "Jean Genie", "Changes", "Fame". Strangely enough, when I saw the show in L.A., David hadn't included such recent biggies as "Golden Years", or "Young Americans".

"I have put a lot of unfamiliar songs in the show," he told me, "and that's hard on an audience. I mean some of the songs - 'Station-to-Station', 'Word on a Wing', even 'TVC-15' - are from the new album that had just been out one and a half weeks when the tour began." (The LP may have only been out one and a half weeks, but in two weeks it shot up the charts to #3. Not bad for a "Comeback".)

"I've left out a lot of those familiar ones just to stress the point of the energy coming from an eye level. But it is hard for the audience, so I've compromised and put in a few of the more familiar ones..."

The band seems a bit irrelevant; as if Bowie had hired backup musicians - even though he has worked with Carlos, Dennis and even George before. They are "excellent musicians", but there was a bit too much bottom ... the seats were vibrating, and at the start of this tour, there were some sound problems to be overcome. But the lighting - designed and conceived by Eric Barrett with David - was simply magnificent. It's everything all of us who have wanted to see black and white for

some time now could have hoped for; stark, spare, hot white light. David provides the heat.

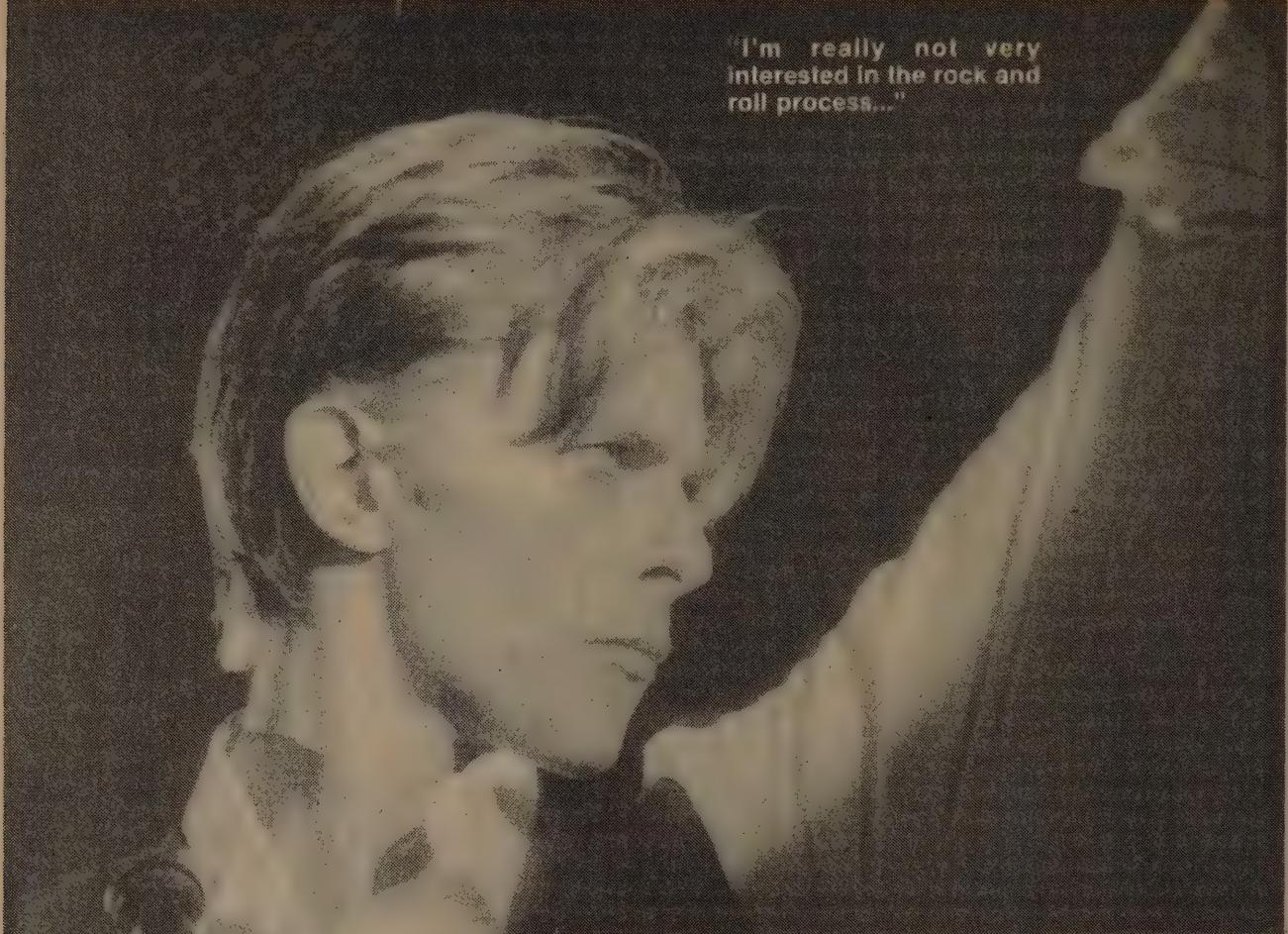
Speaking of white light, white heat ... when Bowie does Lou Reed's "I'm Waiting for the Man" in a disarming, nightclubby style. Some find it ingenuous, I thought it didn't work because very few people can sing Lou's songs as if they really know what the words are about. Patti Smith can, she's *been* there. But David would probably just argue that he's a synthetic anyway, and so he's doing it just fine.

Whenever the band do solo bits - a long drum solo, a keyboard solo - and David goes offstage and you can see him acting as if he's "digging" the musical bits - one longs for his return. Perfect, in such a way, all the tension, all the friction, is focused on him. He even talked to the audience a bit in L.A. - rare, for him: "Good evening, I'm David Bowie, this is my band ... This next song is 'TVC-15', and a lot of people have asked me what it's about. Well, it's about a TV set that projects a sort of 3D picture, and she's my girlfriend. It's a protest song."

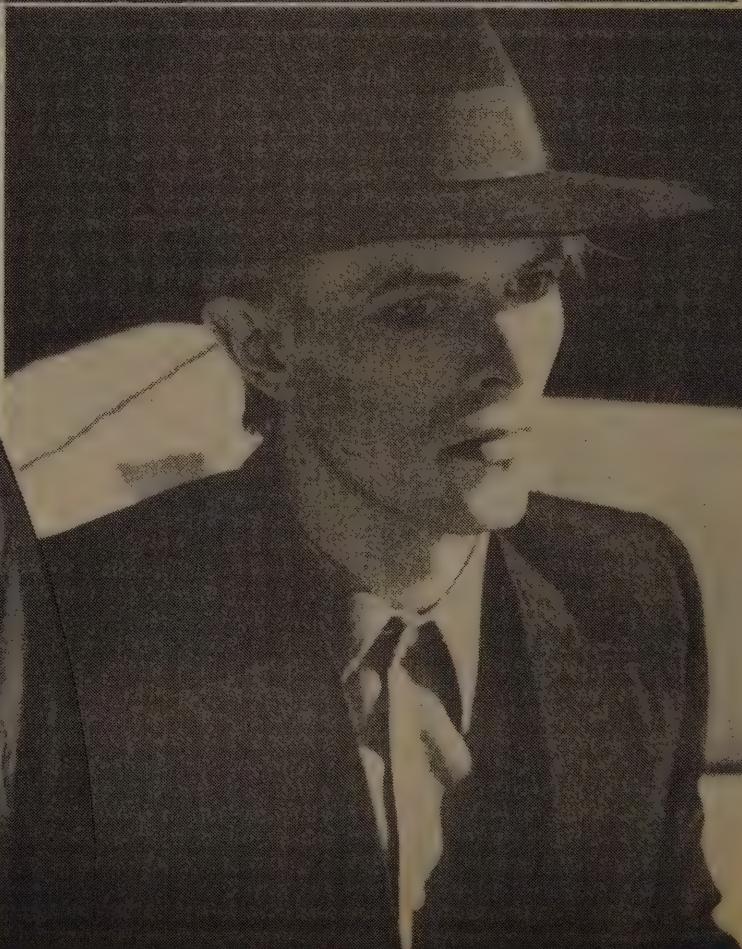
"Five Years" is perhaps my favorite number Bowie does on this tour. I have often remarked that when he first did that on British TV it was stunning, on black and white TV (the show was in color, but I saw it on a black and white set) he was riveting, intense ... stark. Now, when he does it again, even onstage and you can't see his face closeup, it feels the same as that time. It's dramatic, and the effect of this, and indeed, this entire show, is of a film that Bowie has directed and put himself in the center of for lack of another star.

"I'm really not very interested in the rock and roll process," he told me later. "My ideal gig would be to take all the people I like and drag them up onstage and direct them."

Watch out, he may just do that yet.
□ Lisa Robinson



I'm really not very
interested in the rock and
roll process..."



JOE PERRY

by Lisa Robinson



Aerosmith lead guitarist Joe Perry doesn't like interviews much. We managed to get him alone for awhile during the summer of 1976, somewhere in between New Orleans and San Francisco, and asked him some stuff about his hopes, plans, dreams and ambitions.

* * *

HP: Do you consider yourself a guitarist before you think of your situation as star?

Joe: I don't know. I never really considered myself as a guitarist ... I suppose some people say I play good, but I know how I play, and I just don't think of things in those terms ... guitarist ... star...

HP: Did you ever think Aerosmith would take off as big as it did?

Joe: Definitely not. When we first started the whole scene was different. The huge places we're playing now, well, the Beatles did it, and the Stones did it, but now it's commonplace to do those places. All I cared about at that time was playing, if we played the Tea Party in Boston it was a big deal.

HP: Do you think it's gotten a bit out of hand?

Joe: Yeah, I suppose it has. Especially huge outdoor places like Pontiac Stadium, like that. You can go out there and play good, but it isn't the same as you would in a small place. I mean when we went to Madison Square Garden, after having been in Pontiac, well, the Garden was like a club. It was like - wow, it's good to be back in a small place again ... Those huge halls are out. It's bad enough when we play 20,000-seat indoor places, now we can get that together. But the bigger ones ... what can you do though? There are so many places, so many kids. The reason we haven't played in Boston for so long is that no outdoor place will let us in. We have to go into Boston Gardens for something like four nights. We avoided it this summer because it wasn't air conditioned, it's one of the oldest facilities in the country. The reason they won't let us into the outdoor places is that we have a very bad reputation.

HP: Would you want a different kind of audience than you attract?

Joe: Well, I suppose it would be nice to have an audience that would be a bit quieter, but on the other hand ... I mean quieter so they don't wreck anything, destroy places. But it's only a certain few. You can't say it's a whole audience, if one person gets hurt. That's the only thing people hear about and it's the one person who causes the bad reputation. These people I can do without. But on the whole, our audiences aren't bad.

HP: There's always been an element of violence in rock and roll, and it seems to make it more exciting...

Joe: Sure, like vicarious violence. That's why Kiss, or Ted Nugent, are so good. Ted said it a while ago in an interview, he goes up there and projects all this violence, high energy, and the kids are like watching a violent movie or something. It gets played out for them. That's what rock is, you know. It's energy. I'm basically a rock fan before anything else, and I get off on bands that

play like that. That's why I get off on the Dolls, I get off on Kiss, the MC5, The Who, all of them. All the high energy stuff. That's how I judge our music. I don't listen to see if I'm playing or not, I listen to see if it gets me off on a gut level. I suppose that's why my music will never get to the point where it's flowing along. It's like so many guitar players, they lose that, they just get caught up in the studio, in the technical end of it. I don't enjoy that. I would rather feel good from it in a different way. I listen to rock and roll in the morning to wake up because it gets me moving.

HP: Do you think you care about this now that you're rich as much as you did when you were struggling?

Joe: For me, the money doesn't really matter because I get off on my stuff. It's just as heavy and I'm glad of it. You know, you read about people who make it, and the things that happen, and you do wonder how it could affect you. But I still get off on the most basic kind of rock, the most. Just as I did when I was 17, you know - living on the street or whatever. I would rather not have the cars, and be able to still play. I mean I'm not going to become a producer and never pick up a guitar again in order to be able to keep my cars ... I could always pick one car I like and sell the rest.

HP: How do you feel about Boston? You don't seem like the sort of band that would necessarily come from there, unless there's a change coming...

Joe: Well, we're not like the Cambridge snobs, that's certain. And the typical idea of a New Englander is that they're stubborn ... People think that if you're from Boston you're better in some way because of Harvard, and that whole preppy thing ... college. I don't know about that, it doesn't really have anything to do with me because my parents are pretty open minded in a lot of ways, and my influences came from a lot of different places, not just from living in a small New England town. Of course to read the press we've gotten in Boston — like the Phoenix and the Real Paper, you wouldn't think we exist. Maybe they think we're like a bar band ... but you can't find out where we're playing.

HP: How do you feel about having an album in the Top Ten, or the possibility of having a Number One album?

Joe: I'd rather have a number 30 album and have it remain on the charts for a year than a Number One album that stays there only two weeks. It's nice to have that, but we never really watch the charts that much.

HP: Can you relate to the fact that several of your albums have stayed on charts for a long time. The only other group really that does that consistently is Zeppelin. I don't know if you like them, but how do you feel being in the same kind of category?

Joe: I like Zeppelin, but that doesn't have the effect on me that I would have thought it would have before, because everything is like a process. It just keeps going. There are people who still come up



to us and say you guys made it awfully fast, how does it feel. First of all, we didn't make it that fast, and second of all, I say every step of the way. It just seemed logical. Like when our album shipped gold; if it had shipped platinum maybe I would have been knocked out, but obviously it was going to ship gold — our other albums had all gone gold. If they weren't shipping gold then it might have made me feel different. Basically I'm numbed by the things that people get impressed by, and I think everybody in the band is because it's a natural progression. It's not like we made a meteoric rise in one year.

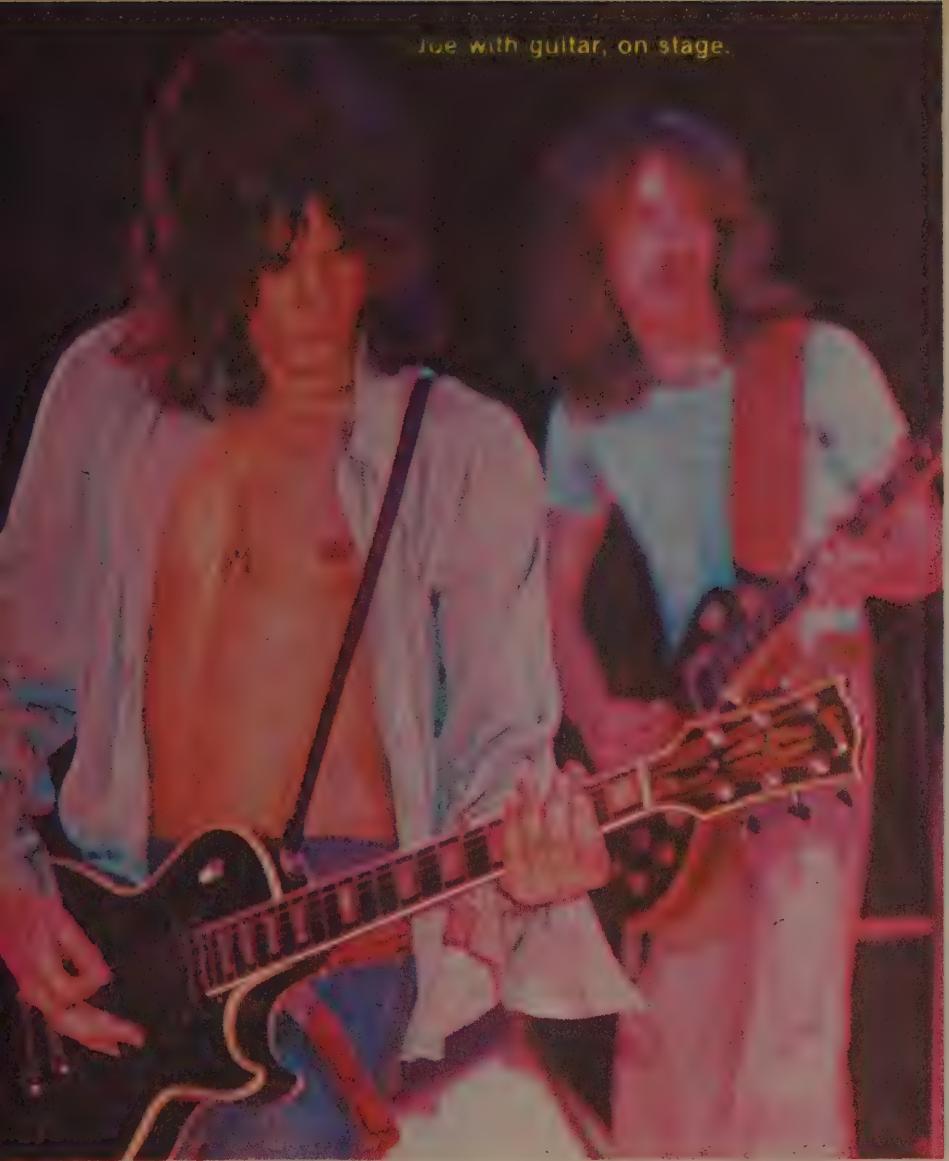
HP: Do you like "Rocks"? Are you pleased with the way it turned out?

Joe: Pretty much.

HP: Do you feel it was rushed?

Joe: Oh Christ yes. In some cases it was rushed, and in others it went just right. It sacrifices some things because of the way we put it together, but in others, there were really good things that came out of it. At the last minute we decided to record it in Boston. We did all the basic tracks in Boston, and we finished at the Record Plant. When I walked into the Record

Joe with guitar on stage.



Plant I hadn't been in there since "Toys," and it was like putting stale gum in my mouth. I just said 'ech' ... I can't stand another three months in this place. I wanted to do it in one of those warm places; we would have done it in Jamaica if it was a little cooler down there, you know. Now the place is being burned down, so I figured the next place that would be decent would be Criteria, in Miami. We just couldn't get it together with the production schedule, we finally just had to do it. We ended up doing seven or eight rough tracks in Boston, with a mobile, but the sound was really good. You can tell the difference, which tracks were done there.

HP: Does the record company treat you any differently than they used to, now that you're successful?

Joe: I don't know. I never go there. Steven went there a while ago and yelled at them all, and that's fruitless; because one half of the guys he wanted to yell at took the day off that day. Nothing I say is going to make any difference anyway, no matter what they do.

HP: Do you get a certain sense of satisfaction out of having been treated badly,

perhaps, by some of the people there - and now...

Joe: One half of them aren't there anymore. I deal with it, but ninety per cent of it goes through my managers who take care of it; they're the guys I can talk to, and they're in New York. They know how to deal with all that.

HP: Do you get excited when you move on to another town, when the band is on the road?

Joe: I'll tell you, it's basically the same stage. I mean the stage is identical every night, and the kids look the same ... but I never get bored with playing, ever. It's the only thing that makes it worthwhile. I'd like to be able to play every night in one city because then you're playing every night, and you get into the groove of it.

HP: Do you think there's a situation where people tend to think that you and Steven are the stars?

Joe: I don't know. No one really comes up to me much more than anyone else in the band, except Steven. Steven ... well, I'll get out of the car, and then Steven will, and they'll flip out, you know. But I wouldn't want to be ... it's a drag, actually. I mean I get recognized

everywhere, just about as much as he does, and I don't know that much about the other guys because it's not very often that we hang around together. Sometimes we do, but most of the time we go our own ways. Whenever we go somewhere and Steven has to sign a lot of autographs ... well, he likes it. That's his nature, and that's fine for him.

I'd like to be able to go wherever I want to go, and not get hassled. Like we were at Opryland, in Nashville, and you like to run around and you don't want to just stand there. One kid comes up and asks for an autograph, and all of a sudden, while you're signing it, there are ten kids around sticking papers in your face. I like it, and I appreciate it, but in the meantime, I'm like everybody else. I'm there to have a good time. And I just don't feel like signing all those papers. I feel sorry for all those TV stars. I mean they get paid good, but man, their faces are so well known, no matter where they go, forget it.

HP: How come you've been jamming with the Dolls recently?

Joe: Well, I like their music for one thing, and I like David. I always liked the Dolls, I thought they were one of the best American bands, ever. And the opportunity came for me to jam with them, and so I did.

HP: Do you have as much fun — or more — with them as you do with Aerosmith?

Joe: I wouldn't say it's as much ... well, it's just different. I mean I haven't jammed with anyone on stage, probably for about five years. And I feel comfortable with them because I know them. I don't care ... I just enjoy playing with David because he's fun. But Aerosmith is a totally different thing because we're doing our own songs, I'm doing my songs, and we're trying out new stuff all the time, Steven is a really good singer, and it's just a different thing.

HP: Ummmm ... do you understand why guitarists go and do solo albums?

Joe: Yeah, oh yeah. I probably will do one someday. Everybody probably will in the band, when we get more time. Aerosmith has stayed together as long as it has because we all realize the value of everybody else. Everyone realizes that everybody else's influence is what is making the sound happen. Even if someone else gets another band on the side, and does what they want. Aerosmith itself will never crumble, because, as far as I can see now, we've had so many inputs — everything that can happen has happened — and we've still stayed together. Everyone is famous, Steven's had enough people tell him he's great, and well — you know, lesser bands have broken up for lesser reasons.

HP: Do you think you're difficult? Moody?

Joe: Yeah. Sometimes I just stop talking. Of course I'm moody.

HP: You take Elissa (Joe's wife) on the road with you all the time. Do you think that's unusual?

Joe: Well, I didn't do it when I couldn't afford it. Now I can afford it. It makes it

(continued on page 74)

KISS BY KISS

Peter, Gene, Paul, And Ace Talk About It

by Richard Robinson

Note: During the past year I've gotten to know Peter, Gene, Paul, and Ace, it's become obvious to me that they are presently the top live rock 'n' roll band in America. Like Grand Funk Railroad and Alice Cooper before them, this band has a certain energy and appeal that will never be understood by those who don't believe in rock 'n' roll. They are the current incarnation of rock as phenomenon. My knowledge of them as people gives me the impression that if they keep at it we can only get bigger. What follows are a series of rambling conversations. I hope these will give some insight into the boys in the band. — RR.

Peter Criss

HP: I'm going to ask each of you this question, and probably get four different answers, but anyway, I want you to step back a moment and tell me what the original idea was for Kiss? Before anything happened.

Peter: My intention was to put a show together, with theatrics and rock and roll. I met Gene and Paul before I met Ace. The 3 of us had the same idea. We rehearsed constantly, we had it down, all we needed was another guitar. Then we found Ace and he had the same idea, and that did it.

HP: What were you doing before that?

Peter: I was in a group called Chelsea on Decca Records. We did an album, someday I'll play it for you. It wasn't that bad. We had John Cale on it and some other interesting people. The group was a real music group, not into image or anything, they were really into music. They were real hippies. I hate to use that word, but, you know, beards and workshirts and I'd come in with satin scarves and velvet. I'd tell 'em man, you know we can really make it, we've got to get this together, we've got some music, but, they didn't want to do it. They just wanted to drink wine and smoke hash and get out and fool around. It turned me off. I said to them I can't make it no more, I can't do this.

HP: As a kid, what did you listen to?

Peter: I always loved the Ronettes. Phil Spector was my idol. Then we got invaded by the English. I didn't like the Beatles at first. I mean I really didn't. Now they're like Beethoven to me. John Lennon happens to be one of my idols, you know. I don't mind saying it because I'm still a fan, and I'm glad I am, because I still get a thrill from it. When the Stones came out that was it man. I said that funk,

that's outlaws, that's what I dig. I was really influenced a lot by the Rolling Stones.

HP: When you go out there with your face painted like a cat ... do you feel like the actor who's painted his face to accentuate what he feels, or like the Lone Ranger putting on a mask to create mystery, or what?

Peter: It's all that. It's the mystique. I get into the part of being a drummer. Drums are just so hostile. Lions are so freaky. I love cats. I always did. I had this cat and I was just staring at him one night and I said boy that's freaky. I started to draw a sketch of him. I drew the cat's head on a body and said that would really be weird and I came up with that image for me. Now I see kids wearing Kiss makeup in the audience. I guess it's the same thing.

HP: Let me ask you about the Kiss army. Do you worry about the concept of an army and all this leather and the kids...

Peter: I hope not because that's kind of getting deep and you're looking for something you know.

HP: I presume then that isn't your intention...

Peter: No, it isn't. We didn't even think of that. The Kiss army started off with a bunch of real, loyal fans who got pissed at the disc jockeys for not playing us. So they got a bunch of kids together and started demanding the disc jockeys play our records and that's how I guess that started.

HP: How did you feel the first time you looked into the audience and saw a kid wearing Kiss makeup staring back at you?

Peter: Freaked me right out. It was like looking at myself in the audience. It blew my mind.

HP: You see Kiss as something new in rock bands.

Peter: We just want to bring rock back to jukeboxes and dancing in the aisles. Just come on in and have a good rock and roll party. We really care a lot about our audience. It's hard to get those bucks up and we should really give them a great show.

HP: You've had a good time being in Kiss so far.

Peter: I finally sat back. I said now after we put a lot into it, I'm getting a lot back. I'm meeting great people that I always wanted to meet. I'm getting more relaxed now because I'm getting all these things I always dreamed about having. The audiences are getting better because we're putting it all out. I think that in life if you're willing to give it man, you're going

to get. We're just giving and we want it but we're really not asking for it, it's coming.

HP: You make the effort, you get the returns.

Peter: I've always felt that you have to cry to really know how to laugh. I believe that. You have to feel that way in life because the people you are going to meet on the way up you are going to meet on the way down. It took me a long time to get here. I paid my dues my way. I wanna keep it man. Kiss isn't my whole life. It isn't to me because I have my lady and I really love her a lot and if it all fell through tomorrow we'd still have each other. I need Kiss, you know, I've got to have music man. Music is what I'm surviving on. But I don't live on it 24 hours a day. I meet musicians who do it as a 24 hours thing, but if you do that and really believe the writeups you'll go crazy. That's my outlook.

HP: What about the other guys in Kiss?

Peter: We're each going through our own trip. But we're dealing with it. There's some groups that get crazy and ego comes in and chicks come in and money comes in and then they blow it. And it isn't the same once you blow it. To make it you've got to keep the chemistry right. I mean you could put a new guy up there to replace anyone of us and the kids would know it. They'd feel it — I don't care if he played lick for lick. Kiss is right as it is and I'm glad that we're really together. We really like one another and we respect one another and that's important.

Gene Simmons

HP: Tell me about it from the beginning.

Gene: I was about 11 or 12. I started buying *Famous Monsters of Filmland*, J. Ackerman editor, James Warren publisher. I started to become interested in the whole prospect of fantasy. The graphics, the way people could change their faces. I developed a very deep interest in one character in particular, Lon Chaney, Senior.

HP: This was the man with a thousand faces.

Gene: Right. As a matter of fact I've written a tune called "Man of a Thousand Faces". Chaney once did an interview with *Screen Stories* and in it they asked him if he was crazy, why he did all those things. He went into this very, very simply phrased dissertation on sanity and insanity and how all of us have a little of both — a little bit of genius and a little bit of madness. And it's only our waking

Kiss clown around for
photographer Neal Preston
during a visit to Hollywood



hours that we suppress everything, at night all that stuff comes out in a gush of dreams. I mean your dreams are really what you're all about because your subconscious is allowed to come out. I was really fascinated with this whole thing — I mean at 11 or 12 years old it was like a door opening. This whole thing of bringing out different things that are inside you, different aspects of your personality, with different kinds of faces.

When you're happy and you're laughing your mouth grins wide, it kind of makes a U and you grin from ear to ear. When you're angry your eyes kind of close a bit and your nose kind of wrinkles up and your eyebrows kind of get, you know, fury, and maybe you show a little bit of teeth. I mean all these kind of different faces to show different kinds and parts of your personality. Lon Chaney took it a step further. He changed his whole bone structure. He used to put tubing into his nose and putty and he just absolutely changed the shape of his body to express things that were inside of him. People couldn't handle it initially. They were absolutely frightened at the prospect of seeing the *Phantom of the Opera* unmasked because at that time it was like he was bearing his soul. People weren't used to that. And that wasn't makeup. That was a part of Lon Chaney.

When I look into the mirror and start putting the makeup on, this other kind of person ... not necessarily Jekyll & Hyde, but you know that alter ego, that other person, that is you.

HP: When was the first time you looked into the mirror and —

Gene: I went to see *King Kong*. I was amazed, thrilled, the whole thing —

HP: Pushed all your buttons.

Gene: It really did. It just did it for me. I didn't want to be just a human being walking around in a suit. I wanted to live my fantasies and more than ... I'm an only child. I don't have any brothers or sisters. I guess that what that means and you know my ego is very big and it needs satiating, I figured I had to have people notice me, one way or the other, so I thought at first what I wanted to be was a teacher. But I found out I hated kids. Then I really kind of came to terms with myself and I said hey the reason why I want to teach in the first place is because I want to be on stage. Look at me notice me, I'm important.

HP: So you went into science fiction and you did your own fantasy and then what ... there weren't any conventions in those days were there?

Gene: As a matter of fact there were. They were original conventions, comic books. As a matter of fact I knew people like Roy Thomas and Marvin Wolfman before they got involved in comics. Roy is now one of the editors of Marvel Comics and Marvin used to come over to my house all the time. Marvin has a great name for the media.

HP: You read a lot of EC comics?

Gene: Sure. Jack Davis and the rest of those...

HP: So you don't feel the need to talk

The Kiss stage show leaves the audience spellbound.



about music as such. To talk about music as a musician...

Gene: I think we're more than that. I think we're entertainers.

HP: Why do you think your audience gets off on Kiss?

Gene: I think people are attracted to us in the first place because we come out onstage and aren't afraid to let down our guards. That's why we cut the song "Shout It Out Loud". It's a primal kind of thing. Scream your guts out until you feel better.

HP: Better than having people scream at you.

Gene: Oh absolutely. Let's scream together. You don't have to scream about anything in particular, just something to feel good.

HP: If you had your own half hour on TV what would you do?

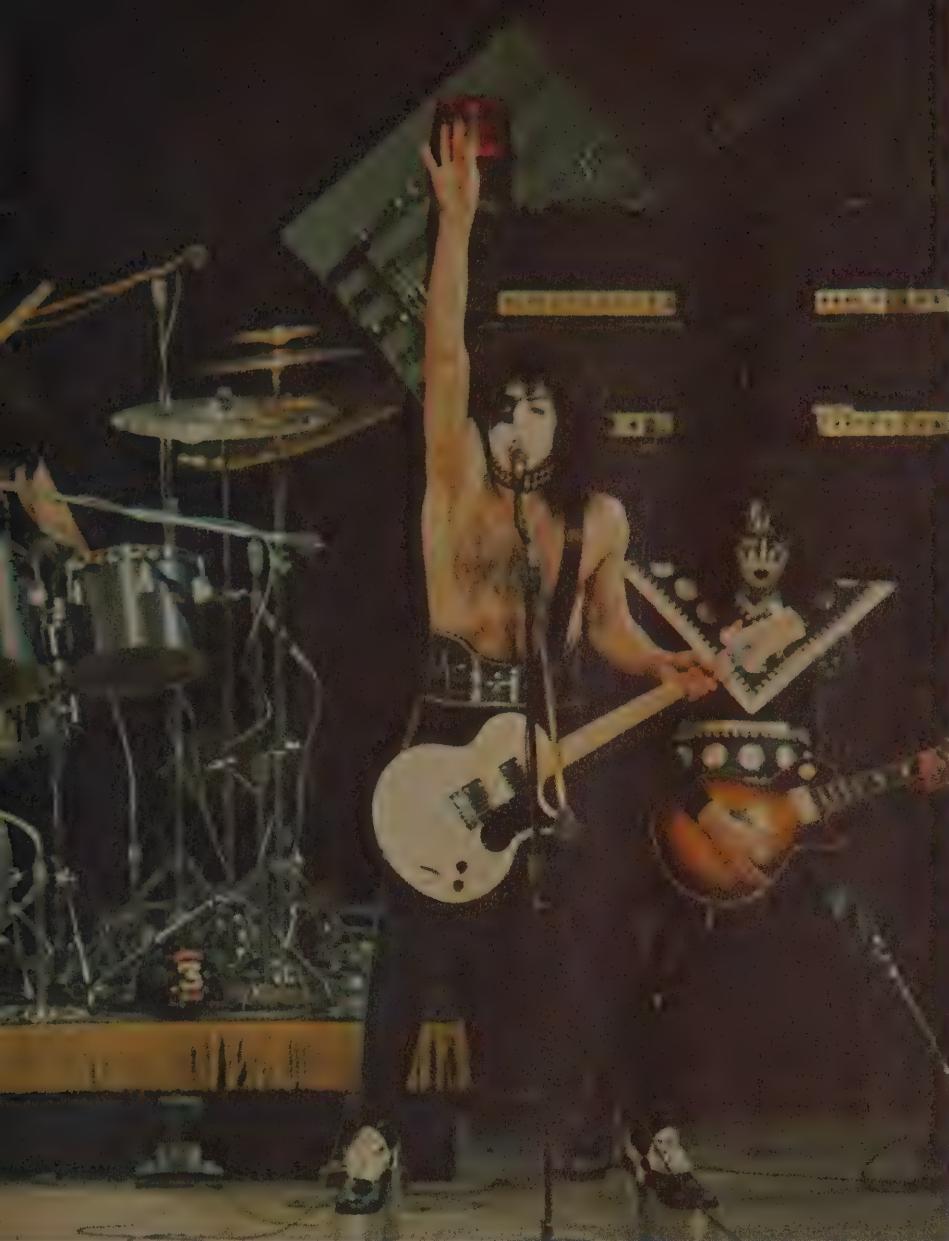
Gene: Well, I tried that. We were on the Mike Douglas show. I sat out there with Totie Fields, Robert Klein, Mike Douglas, and Dr. Joyce Brothers. She was sitting next to me. I tried to talk, but we really didn't converse so much as

people kept touching me and going, 'Gee what's this'. And one of them kept touching my boot, in particular this seven inch leather heel. It was really interesting. The people in the audience were physically aghast, they had their mouths open, the average age was like 40 and on and it was absolutely great to shake them out of their comfortable situation where Dr. Joyce Brothers tells them exactly what they expect. And right next to her is that something that they're not supposed to see. They're not supposed to see this but here it is, what are you going to do about it.

Paul Stanley.

HP: Can you tell us about those times when there were just 3 of you and the band was just getting together?

Paul: I was talking about it last night. It was really hard times. The only thing that really motivated us was that we knew something really good was in the works and something really positive was going to come out of it. As hard as the times



were then, now I look back at them and they are some of the best times I ever had, because of the end result, you know. All that work that went into them I remember the ice cold loft, about the size of a large bathroom with egg crates on the wall and turkey sandwiches for Thanksgiving. Drinking wine to try to warm up. We rehearsed 6 or 7 days a week.

HP: When did all the pieces fall together?
Paul: We all knew that — even though we hadn't played together, we were all searching for Kiss in essence. I mean we were searching for the band — the logical extension, the next step for rock, for live performances. When we first started we were really concerned with being a live band. A band that would build a reputation on what it did live.

HP: What were some of your favorite bands, and influences?

Paul: The Move, Small Faces, Pretty Things, Yardbirds, it was basically this kind of music for me. The reason I got into it was because I like this kind of music so much and there wasn't enough

of it. So if you can't hear enough of the music you like you write it yourself. So basically that's what I was doing.

HP: How did you take to the idea of makeup?

Paul: It was natural, we never sat down and discussed why we would or wouldn't do it, it was just obvious.

HP: Tell us about your own makeup.

Paul: More than a character I was looking for a feel. I didn't sit down and say I'm going to be the so-and-so or this and I'm not going to be a cat. I was more into an attitude. And a vibe, a feel. I'm as comfortable with makeup as without. It only reaffirms for me what I am. Just like clothes.

HP: Do you do your own makeup?

Paul: Nobody ever taught us. It was really trial and error. And although the actual faces never changed the process of putting it on really did.

HP: With Ace as the other guitarist, how do you guys figure how you'll play?

Paul: I've always liked the idea of a band where 2 guitar players really mesh and compliment each other and reinforce

each other.

HP: How do you do that?

Paul: It's really not something that you work at. Actually it is something that you work at — to begin with that your heads are in the same places so that you can think about what you are playing, little by little you begin to get clued into each other's technique. So Ace knows how I play now. He knows my kind of rhythm playing, it's set. So it's a feeling, I had to feel it out until we could work together. Two guys playing chords during the middle of a song isn't worth a pile of beans. But you can make something a lot more out of it. It may sound deceptively simple, but it's not quite that simple.

Ace Frehley

HP: How is it working out with you and Paul both playing guitar?

Ace: Before I joined Kiss almost all the groups I was in I was the only guitar player. So I was playing a lot of rhythm and lead.

HP: And with Paul —

Ace: Well, now Paul plays more rhythm and I play more lead. I adjusted to it very well. I like it. I still play a lot of rhythm in the group, during the verse when there's no lead guitar Paul will be playing let's say a low position and I'll be playing the octave position in a chord, we've learned to play chords that compliment each other.

HP: All of you are concerned with your audiences.

Ace: We're very serious when it comes to our audience. We won't do anything that's going to hurt our audience or that our audience really wouldn't like. That's our main concern because the audience is what made us. When we first started our records didn't do that well but we always did well in concerts. That's how the group built, really, I think. It's because we always really put out for the audience. We really killed ourselves in the beginning.

HP: You said in another interview how the latest Kiss album allowed you to play all sorts of stuff, do overdubs, that you haven't done live.

Ace: When we were doing the album I made a cassette of all the rhythm tracks and I listened to them, humming lines, trying to figure out just what I wanted to play before I actually laid down any lead guitar tracks.

HP: That's great.

Ace: To make them more complicated I could just embellish them. So that's what I've been doing and it's been working very well.

HP: You can actually sit at home and try a million different runs before you decide.

Ace: Sit at home? I was at the doctor today, I'm in the waiting room, sitting there with a cassette deck and earphones on and everybody's looking at me like I'm crazy, I'm humming solos. Some guy says to me what are you doing? I say look I'm a musician, I'm in the middle of an album, I gotta work out guitar solos, I need every minute. He said 'Oh', he thought I was nuts. □

Plant ... glad to get Zep
back in action.



ROBERT PLANT

by Lisa Robinson

"Time Has Been The Teacher, I've Been The Pupil..."

(The following is the continuation of discussions held prior to the release of Led Zeppelin's "Presence". Robert was in New York for a few weeks before returning home to England, and in this exclusive interview he talks about his long-term reactions to the auto accident, Zeppelin's new album, and future plans.)

Robert: You know I remember talking to Mick Jagger at the Plaza one night about the sort of separatism, or the lack of communication between one rock band and another. In the old days there was that sort of constant jousting for position, definite ego sort of number that was apparent all the way until you got way up, til you got past a certain point. And basically, you think the whole rock and roll scene is lacking a camaraderie, a kinship. And then when this accident happened there was a giant rally around from a lot of people who I never think of that often, you know? Wishes and regards sent, to Maurine, and us both, and I was so surprised. From people on all levels of the music business, it was sort of a really great gesture. At the time when we were both sort of pulling out of the worst of the accident, all these wishes and attention suddenly flowed our way and it was quite an enlightening thing. Maybe it's just in a time of need that this ... camaraderie shows.

HP: Well Jagger has said that he feels sad that the rock and roll - especially the English rock and roll community has had to become so dispersed because of the tax situation.

Robert: Yes it is a very sad situation. I mean you have to do it for the sake of money, it makes good sense obviously. That is the reason why 99½ percent of the people have done it ... But you see, not only do I want to preserve some of the reward for what I've worked like hell for, for what I sit and rack my brains to try and create, but it's almost the principle. Because the government in England was saying, right, never mind, they'll come back; they're English and they'll come home'. And the loneliest times for anybody disregarding this accident, are the times that you want to be home...

I mean Jimmy and I have done a lot of traveling, 6 weeks in Morocco and the Marrakesh folk festival hundreds of

times and that sort of thing ... into the mountains ... the Atlas Mountains down to the desert ... and traveling and enjoying ourselves ... And you look at all this stark beauty, and then you consider where England is and you just look at each other and nod in a very knowing way and there's a silence for about 30 seconds while you just accept the fact that you are a prisoner of the world. It's really sad, that's more sad than any accident or like that, to be thrust out of your own country.

HP: One would imagine that they would prefer to get some money out of their popstars who are making so much than chase them out, no?

Robert: Of course, if they tried to work out a reasonable deal. But they're adamant, and they won't do that. They just keep thinking oh, 'they'll come back'. And they're right, you know, the number of times we have come so close to just getting on a plane and going home ... There are things that draw us there, you know ... the spirit of Albion is really imbedded in everybody's soul. And that little farm, and those two little seeds that run around it, that's a lot of my life at the moment. Those are the saddest things. But it's the principle. I'd have no qualms about going back and saying let's make a deal, and I know that everybody else feels the same. It's just the attitude of gotta get it all, gotta fill me pockets. Which is not where I've ever been at despite a few uneducated people saying that about me. So I suppose that when I go home again I shall kiss the soil and ... well, at Christmas I went home and I was simply over the moon. Christmas is like, well it's the ultimate in clanship.

HP: What about that gig Zeppelin did sort of informally in Jersey?

Robert: Well we ended up backing this strange piano player. Not strange, really he was pretty good. We just saw the possibility of playing and who can avoid it, you know? We went to see this guy play, it was like rock and roll ten years gone by type dancehall ... in the best English tradition; guys with dickey bows and evening jackets ready to bang your head against the wall if you stepped out of line. And chairs and tables lined up in escalation, and a lot of chicks dancing wearing suspenders and stocking and a lot of

rock and roll. And there was a group backing the pianist and we just sort of ... Bonzo said, 'c'mon man, let's plan on going'. I said, 'look man, I can't even walk, for Christ's sake, don't embarrass me'. I couldn't hobble across the dancefloor and onto the stage. And so he figured out a way that we could go through the side door and then up the back steps. And with amazing grace, that's what I did. And I found myself plunked on a stool. But I really was shy, you know?

HP: What was it like singing, sitting?

Robert: Well, every time I went to hit a note I stood up. And everyone was playing their instruments, and they just looked astonished when I stood up, you know ... I stood there not putting any weight on the foot, oh there are some great photos ... In holiday areas there are these guys who take like souvenir snaps. The guys with the cameras who come and take your photographs and then the next day you ring around midday and find out if it's ready and meet him at the pier where he will present you with whatever pic he took last night, thank you, and you find out how silly you looked or how drunk you in fact really were for an extortionate price. We never even announced that we were going to do something like that, and it was such an exciting experience. We made sure nobody sat down. It was just rock and roll you know, but in the basic sense of the word, and it was great. I made sure that I sat behind Bonzo, almost, wedged in between the drums and the piano, but going, 'My god, do I remember this?'

Then I found myself edging forward a little bit ... and after the third number, and this is no lie, I found myself sort of wiggling the stool, past the drums and further on out. And it was another flash of white light, it was great, it was really good. Except for that we wouldn't stop playing. They were trying to flash lights on inside the place and going, 'c'mon, get them off the stage now, they've done enough' ... I just talked to Ralphie, Mick Ralphs, and they played the same place the other night ... So this little teeny weeny trumped up dance hall is getting the pride of English musicianship for nothing. Just for the hell of playing.

HP: How did you decide to do an album

so soon after recovery?

Robert: Well I moved back to Sunset Strip because I was getting a bit bored with the shlep back and forth from Malibu to rehearse ... And I got bored with the scene at the Hyatt in a shorter time than it normally takes. So I knew that I must be getting better. Then I hopped on a plane and went to Germany. We weren't sure about the studio there, Jimmy asked Mick and Magnet played us something that had been done there (*Mick is Jagger, Magnet is Deep Purple executive road manager, Ed.*) and it sounded okay. After a little getting used to it, the studio turned out to be okay, and as soon as we were able to put things down — we had an understanding with the equipment and the machinery, we were off. I think we only went out twice.

I think we were really too tired to do anything else but put our heads down, it was like 14 hours a night, something like 18 days. Jimmy worked like a Trojan, no two ways about it. It's his energy that got this album together so quick. I mean I was not really in any physical condition to sort of hop around with gusto inspiring the situation greatly ... although I was surprised that the vocals were so good, you know. The lyrics were coming thick and fast. Presenting no problems at all. I had no second thoughts about anything lyrically, in fact they were all reflections on the time near and before the accident and the time afterwards and that contemplative thing — so I mean there are no 'I love you, yeah yeah yeah' type things. Rather, there have never really been, but this time it's more adamant.

So I was very determined lyrically and vocally, but Jimmy really put his energy into it. He worked so hard, the guitar playing on this album surpasses anything I've heard in ages and ages. Brilliant, so much life in it. It's like hallelujah and we're back. There's a song called "Achilles Last Stand" — you know, immortal but for the heel ... or for being a heel, I don't know which. No, I mustn't joke about it, because I am very proud of it. There's one song I wrote when I was very sad in Malibu, and missing Maurine and it's very personal. You know times go very slowly when you get up every day and you can't even kick a ball ... run and kick a roadie or do anything like that ... even kick your drummer. So time has been the teacher and I've been the pupil. Whew. That was heavy, did I really say that?

HP: Was the rest of the band sort of stepping around you gingerly...

Robert: No, no. I mean obviously showing the right amount of concern. You know, in the studio there are lots of cables and leads and things around, and one night I even tripped and fell over and was rushed to the hospital ... by all my pals. It was hurting more than in the crash. And everyone was very concerned; they sent the x-rays back to England and found out that I hadn't broken the thing, but they were very frightened about it. I had sprained an immobile ankle.

"Personally, after all I've been through, I could do with just sitting down with my family..."



(continued on page 68)



MICK JAGGER / KEITH RICHARDS

by Lisa Robinson

HP: Does the fact that you must be constantly aware of people watching you all the time consciously alter the way you act?

Mick: Yeah. I mean if you're alone in the bathroom you obviously act different than you would at a party with a crowd of people around. You ... anyone, it's just natural to be aware of people looking at you. It's just exaggerated with me.

HP: Well - because you're alone in the bathroom a lot less than a lot of other people...

Mick: What do you mean? How do you know how much time I spend alone in the bathroom? I don't spend that much time in the bathroom actually, but I do manage to spend quite a lot of time on my own. Haven't you seen? In my room on my own. I'm not anti-social, but I like to be on my own a lot. I'm not a recluse, but being in front of a lot of people is weird, because it goes against the grain of what I

believe in. When I go in front of people I entertain, I show off, which is something I really don't approve of. So I try and show off in the nicest way I can.

HP: Okay, well no matter how much time you manage to get alone, you still know - especially while you're on tour - that the next night, or that night, or the next day - you'll have to be in front of all those people again. So, the amount of time that you manage to pull out alone, does it keep you sane for those other times?

Mick: Yeah, it's not being alone that keeps you sane although that helps. It's difficult to talk about to people who never have been on stage or on tour, this kind of a tour ... It does get kind of crazy, but you have to have periods of mental and muscular relaxation. Discipline. A lot of bands freak out, on the road they go nuts. If you can keep your humour, it's all right...

HP: Is what you do, with this tour - the

stage, the set, the band ... is it still a form of entertaining that's pleasing to you?

Mick: Yes.

HP: If you were bored, would you stop?

Mick: What one night? No, you can't just be bored one night and pull out ... The whole tour? Yes, I think if I was bored of the whole thing I would. I didn't think I was going to like the tour at all. I thought it would be so repetitious of what I'd done before that I would feel so much like I'd done it before, and what was the point of doing it again. But happily I don't feel like that. The band is a different kind, a slightly different band, which is enough different for me to get off on. And the stage I get off on, especially the moving one ... almost every night I get off on it. I don't think I have the same attack at the end of the tour as I did at the beginning of the tour ... I always get really wiped out for about a half hour after the show, but I recover quickly. Especially with this show

I get pretty tired, you know, because it's such a long show. But I never have to be helped off the stage.

HP: How involved are you with the plans for the tour, travel arrangements and so forth? In addition to helping design the stage, and obviously being involved with the music, it seems as though you get more involved with the tour party details than, say, Keith does.

Mick: Oh yeah, but that's because I like it. I sort of set the guidelines, and then let Peter work out the details, and go over it with him and the girls who are working out the hotels and things. I've always liked doing that, though. Also - I've never really felt it was anything but a waste of money to spend hundreds of dollars getting suites and things in hotels ... for a start, they're all bad. It's not like being in Europe where there are some really nice hotels ... here they're all the same, with the exceptions of one or two towns. We only had limousines once ... I was so disappointed when we did, it cost a lot of money, I must prefer the station wagons. But we've never been much oriented towards luxury. I mean I don't want to stay in flea-bitten rooms, but I don't need the best suite in the hotel either.

HP: Your ego doesn't need it...

Mick: My ego doesn't need it. It's big enough already...

HP: Well you seem in control of it...

Mick: Now you're flattering me. What, in control of my ego or my hotel rooms? ... No, I try to control it because I've seen myself go off the rails on too many tours, start really ordering people around. I get difficult to deal with, and I decided to give that up a few years ago.

HP: I heard that you were very moody on tours...

Mick: No, I'm not moody on tours, apart from the fact that I like to be on my own, even for just one hour a day - apart from the time that I'm asleep. And when you're asleep you're not always alone.

HP: How do you feel about the way you've looked on this tour? Are you happy with the costumes ... You seem to be experimenting with them a bit, changing lots of outfits around...

Mick: Yeah, no ... I really haven't liked the costumes that much. I have so many of them, more than I usually have had, and it's quite fun for me to experiment around with them. Some of them are all right, some of them aren't. I wasn't really happy at first with the way I looked, it wasn't the way I wanted to look, but I've gotten over it, and I don't really mind.

HP: What did you want to look like?
Mick: I'm not telling you, I'll save it for the next tour.

HP: Right, otherwise they'd show up on Bowie's next tour ... Are you aware on a conscious level of the way you look in terms of the way you move? Like, do you analyze it either while you're doing it or after you're through — sort of think about something you did and figure out how to change it, or that you liked it and want to do it again?

Mick: No, I really don't think about it.
HP: Did you ever, even in the beginning?

Mick: No, especially not in the beginning. I mean I saw the TAMI show recently, and I can relate to that person there, I mean it's me, I'm the same person. I think I did the same thing in the beginning that I do now, I don't think I was as good, I think I'm better now than I was then. I'm not saying that immodestly, I was just a bit ingenuine then. I wasn't that sure of myself then. I had a lot of energy, but I'll have a lot of energy in a quarter of an hour. Enough for a blitzkrieg approach...

HP: Well, seeing a film even like the Altamont movie, I think that when people say the Stones are "still" good, as in an aging actress being "still lovely" ... it's such rubbish. Because you are so much better now...

Mick: You said it, I didn't.

HP: Yes you did, you just said you thought you were better now...

Mick: I said as a performer, I think I'm better now than I was at the time of the TAMI show, that's all I said.

KEITH RICHARDS

HP: The last time we spoke to you for Hit Parader you said you had been skiing ... somehow it's hard to imagine you doing anything as healthy as skiing.

Keith: There's nothing healthy about skiing, you can hear those legs breaking, those bones breaking for five miles, the echo on it around the mountains ... crack!

HP: Well, being onstage actually must be more hard work...

Keith: It's not hard work, it's just good. The difference between sitting around at home or in a studio, and sweating at it for over two hours every night, it makes a lot of difference. I like the studio, but not just that and nothing else. I've also given up writing, as people think of writing. Just sitting down in your house with a tape recorder, or piece of paper, or an instrument, and sit down there and write things and put it on tape. Then what do you do next - you go to the studio and say to the other musicians 'I've got a song, it goes like this .. and you've got to play that, and I'll play this ..' That's not right, that's dictatorship. It's all subjective, it's all just one person, whoever gets the song together, telling everyone else what to play. Not one hundred percent, but at least seventy-five percent you've got to dictate to them what's got to go down on tape. So I stopped writing.

HP: Is that the way you've done songs with the Stones up to now?

Keith: Half the time, I've never done it all that way. But now I don't do it at all. I know people that go in there with typewritten sheets of paper, with it all worked out, and I think that a band should be able to participate and a song should be written at the same time as it's being put down on tape. So now I don't write nothing, I don't go to the studio with nothing, I just go in there and I start playing. And if they all pick up on something then I'll add a little bit more, things that they've suggested to me ... but this way we eliminate all talking, all intellectual thought processes, and it's - the song ends up being written by purely

musical language. Because you don't have to say anything, if I go in there and play a riff and they like it, because they like it and because of the way they're playing it, it gives me two or three alternative ideas to where it goes next. Eventually we get a song that isn't a subjective little thing written in somebody's backroom that everybody else plays on, but truly a piece of music where the band has helped, and it is as much their idea as mine. I feed them ideas to be able to construct a song, which is what I mean when I say I've given up writing. That other thing is old-fashioned, it's a dictatorship.

HP: Have you been able to do this with this band?

Keith: I do it all the time with this band. Especially the new album the next studio album will be eighty or ninety percent like that. "It's Only Rock And Roll" was like that, and a lot of other things were done like that to a certain extent. But now I don't feel at all like ever locking myself in a room to write a song. Everybody does that who writes songs ... it's like 'ssh ... so and so is writing a song' ... it's bullshit. It's one person's thing, one person's trip, and everybody else is subservient to it. If you're playing in a band, when you're onstage everybody's got to be on top of it, or the whole thing suffers. And it's the same with a song. It's got to be done on the spot. Also, if you record a song weeks after you have written it, you might be in a completely different bag by then in relation to the thing you've written.

HP: How do you feel then, about performing songs onstage that you've written a long time ago?

Keith: Every song that we've played onstage this tour is a song that we like. We weren't going to do "Midnight Rambler" this time around, but I think "Midnight Rambler" has a different thing now, even though we haven't changed the arrangement one bit - it's not the same as when we did it with Mick Taylor. It's because there's like a new band, and a couple of people who are new in the band - it's just different. You know at first it seemed that Ronnie was such an obvious choice to join the band, I had done his album with him and I knew that he would work out, but some people were apprehensive because they thought he played too much like me.

I didn't necessarily agree, but we tried to look around for someone else. And we couldn't come up with anyone else in England who we thought was any good, or who was available, or who wanted to do it. Then we got a bunch of American guys and made up a list ... and after Christmas last year we went to Rotterdam to record ... in our mobile truck, updated from 16 to 24 track, all the latest equipment ... and so we thought we'd try the truck out in a little rehearsal hall in Rotterdam and at the same time audition a few guitar players. We had an awful lot of people there, Jeff Beck ... a guy from Memphis named Robert Johnson ... nothing clicked, nothing clicked, until the last day in Rotterdam when Wayne Perkins walked in, and he was a fantastic

guitar player.

I sort of cultivated him, he lived with me for about a month, six weeks - and then eventually we had to go and do some more sessions in Munich, and Wayne came along as the Stones guitar player. He had lived at my house for about a month or so, and I had run down all our old songs with him, new stuff ... and he really wanted to do it, he was really into it. We got back to Munich, cut some really nice tracks - but Mick felt, and he was right, that we should still try out somebody else, and that was the time that we worked with Harvey Mandel. And then Ronnie walked in, he'd been up three days - I'd been up for four, and the whole thing just became so obvious ... any other considerations just collapsed.

And it was difficult as far as Wayne was concerned, because Wayne virtually had gotten the job up to that point. Nothing had been said or signed, but he realized it too, because he was there when Ronnie came ... and he saw it too. And no matter how good Wayne Perkins is, and we've got some good tracks with him that we'll probably use for the album ... he still plays very similar to Mick Taylor, maybe a little funkier in places. With Wayne it would have been fifty percent of the people saying he was better than Mick Taylor, and fifty percent of the people would have said he wasn't as good. But with Ronnie it doesn't even come into it. It doesn't matter whether this or that guitar player is a virtuoso, the band is a virtuoso.

HP: You recently said that every minute you weren't on the road you turned more into an alcoholic or a junkie...

Keith: Yes, well what I meant by that was that if I'm not working fairly regularly ... or I've got a huge stretch of time ahead of me where I know that we're not doing any gigs, or if I don't know when is the next time we'll be on stage, I overindulge myself. It drives me crazy not to know when we'll be working on stage. To me a band is only half alive if it's not doing what it's supposed to do, which is play in front of people. And sell a few records on the side. □

(Editor's note: These interviews were conducted at various times during the Summer of 1975, - while on Tour of the Americas with the Rolling Stones.)





Patti on stage, Central Park,
New York.

PATTI SMITH Talks About "RADIO ETHIOPIA"

With Lisa Robinson

Lisa: You said you wanted this, your second album, to be "better"...

Patti: Well, I wanted this record to sound reasonably good over the radio, because as much as I loved the other record, I was in a car and "Free Money" came over the car radio and it sounded terrible. Not us, just the fidelity of the record, because it was so badly recorded. Part of rock and roll is like being in a car...

Lisa: Did you think it was badly recorded while you were doing it?

Patti: Yeah, I mean it was so fucked up ... I cared, I just didn't know any better. Rock and roll today has so much technology involved, with 16 tracks and all, there's so much going on that you

really have to have expert engineers. It's like Lenny was sayin', you can't just go in with a group today and come out with "Sea of Love." There's so many elements you have to work with, and you need someone with a diverse mind, and our engineer just wasn't on top of it ... I mean I'm not bad mouthin', he was a nice guy, but Electric Ladyland is more cosmic, than a technically oriented studio.

I don't know ... I think after Hendrix died, his ideals are still inherent in the studio, it's like they still cater to the artist. It has a nice environment, and such a good feel ... I felt like I was down in a pit when we were doin' the record. And when I look back to that first record and think

of workin' with John ... I missed John during this second record, isn't that weird?

'Cause this time I started doin' things I realized I had learned from John. He made me real aware that I had a lot of personas inherent in my vocal chords. I just thought it was an artistic thing, but John convinced me, or tried to convince me that I had like a lot of masculine, feminine or animal rhythms in my vocal chords, and on this record I started bein' able to utilize it. And I started to remember that John really made me aware of it.

So I realized that the struggle and the battles that I went through with John on "Horses" were ultimately much more



Richard Robinson

inspiring ... but the record, well, John's an artist, he's not a technician. The record reflected that. Now Jack (Douglas) is really more of a technician, and there wasn't the same battleground. Also, the Record Plant was totally on top of it. It's not geared for the passions or the mania of an artist, but it's totally geared for the technology of rock and roll. It never breaks down.

Lisa: Did it inhibit you?

Patti: No, it didn't inhibit me, it's just not a great place to hang out. I mean Electric Lady has all these pinball machines and you can get really stoned in Electric Lady, but you can't get that stoned in the Record Plant. Not that they don't let you

... it's just that I couldn't get stoned there, you know? But what Jack did bring out in this record I think is that it's a sexier record. One, because I'm older and more aware of myself and my female qualities, and also ... because he's so ... macho, you know what I mean?

Jack's like a muscle guy with the Kirk Douglas cleft in his chin. And there was this male - female competition going on between us ... not like anything was going down, it was just a real thing. I mean he's a guy and I'm a girl. With John I never thought about that kind of stuff. It was just two artists and there wasn't that kind of male - female tension. With John it was like two artists colliding, artistic mania attention.

With Jack it was more a female / male thing and it was rough because it brought out my more vulnerable qualities. I didn't fight with him as well as I did with John, I mean with John I actually slugged him once, you know? But with Jack I couldn't do it. But because of all that he brought out something else, and I think it's a sexy record. I think this record is for the girls. I mean it's for everybody, but I think that girls will really ... there's a lot of feminine elements. To me this record is female and animal. My other record seems like I felt I was a boy, a young boy ... I don't mean like a guy, I just mean boyish. Well, Johnny was the hero, anyway. On this record, the hero is me.

Lisa: How do you think Jack reacted to this, was he aware of this?

Patti: Ah ... I went through a whole different torment with Jack. Jack's a very subtle person and you can't tell ... he's dealing with, and coming from, technology as much as John was coming from art, and it's just like another shield ... another battleground. It was hard for me to fight with John sometimes because he believes one hundred per cent in his art. Jack believes one hundred per cent in his technology, which is his art. It was just more confusing. It was a very interesting chess game, but he did confuse me. There's always going to be a battle, because a producer has his own ego, his own vision, his own way of hearing — especially Jack, who has a sound.

Lisa: Generally though, are you pleased with the album?

Patti: Yes. I went through real hell, I went through my season in hell over the record already. It took me a year to get over the first record.

Lisa: What do you mean?

Patti: It just ... it was so painful. I couldn't listen to it. Now I listen to it. I listen to the first record now, in fact I put it on because it seems so fragile and naive. I don't even feel that it's me. I can look at it — look at her — now, and feel that I've come so far. Just in performing. My voice is much stronger, and I'm stronger in every aspect. Also, I get very sentimental about that first record because I think of John, and John was so crazy. He used to crawl along the floor and knock his head against the wall. He'd go nuts when I'd do something, like in "Birdland" or "Land" — really, I saw him once bang his head

against the wall.

He was like — getting into my body ... he has all this warmth in him and he gets inside you and he goes through all the pain you go through. I get very sentimental about that. The fact that John couldn't handle the technology of the record wasn't so much John's fault as the fact that I didn't have a heavy engineer. Anyway, I was real aware of the sexuality in this ... like in "Poppies" — "Poppies" is the predecessor of "Land." "Land" had three vocals, this has five and it's very, very feminine. And the heroine is heroin as well as being about Edie Sedgwick. People won't get that, but it is. You know that Andy Warhol book? There's a part in there about a girl named Taxi and how she hoarded her drugs in the closet and everything. Well, it's about Edie Sedgwick and it really affected me.

And there's a whole section in "Poppies": "Baby get it / baby tag it / baby horde it in the closet / baby beg for it / baby spread for it," and that's about Edie Sedgwick. But there are five different things goin' on in the song. When it starts out, "heard it on the radio, it's no good / heard it on the radio, it's news to me," it never tells what I heard on the radio, but it was because I was listening to the radio and DNV was foolin' around on the piano and it said they had burnt down all the opium fields in Guam. Or I don't know, I can't remember, but these Asiatic countries where they grow opium and they burned them. Then they said how they burned down the marijuana fields in Mexico and they just kept going on about all the drugs they burned this year and it just horrified me.

So I thought about Edie Sedgwick, and how she hoarded ... it was like Erik Satie used to be afraid there would be no more white handkerchiefs so he hoarded white handkerchiefs ... and when he died they found 3,000 white handkerchiefs...

Lisa: Cotton?

Patti: Cotton handkerchiefs...

Lisa: He was right, probably ...

Patti: Yeah, now they're all polyester. They were all meticulously folded up ... Well, Edie Sedgwick, when she died they found tons of amphetamines, in plastic bags, all tagged. I mean tons of pills and things because she had this obsession that all of a sudden there would be no drugs. And remember this summer when you couldn't buy grass, there was this big grass shortage ... it was a big panic and I thought you couldn't get any pot, we're all going to have to go back to Ripple. You know, it'll be a nation of alcoholics again. Oh, I gotta tell you this ... I took my brother to One Fifth Avenue. He's gonna be our road manager and he had never seen a wine list before and he said, "They don't have any Mogen-David on this wine list." He wanted to know if they had Mogen David on the wine list. I thought that was cool. I just wanted to tell you that...

Anyway, that song — "Poppies" — is like parallel visuals. That's one thing going on, and then there's background singing and the other thing that's going

"To me, this record is
female and animal..."



Bob Gruen

on is the awakening of a woman, not as victim, but just awakening ... trying to find out who she is. Like I've swum through the centuries and so many centuries are calling to me ... Hey Sheba, Hey Salome, Hey Venus, connect ... eclipse in my way ... Then there's another one that is this weird vocal that I don't believe I did, it sounds really like Jim Morrison to me, and that's like me, myself. It's like three parts of me, one is a victim, one is like all the aspects of being female, and then one is totally strong. Like if you want to go as far as me you have to look

God in the Face ... It has this cool thing, Jah, he's just another spaceman ... he's just another movie star. I mean if I don't get struck down for that...

There's a lot of messages to God. When I used to write rock and roll articles, I was always sending out secret little cryptic messages to Mick, messages to Dylan, I thought fuck it, I'm gonna go to the top. There's so many messages to God on this record. One says "turn around God," and then one says, "C'mon God, make a move." It's like challenging him sexually. You know, challenging him in the flesh ...

Because I think if Jesus was around, if I was a groupie, I'd really like to get behind that guy, you know what I mean?

That's why I think Mary Magdalene was so cool, she was like the first groupie. I mean she was really into Jesus and following him around and I wish she would've left a diary. It's too bad she repented because she could have left a really great diary. I mean all this stuff about Jesus, how wonderful he was, and how he's gonna save us. All I'd like to know is if he was a good lay. That interests me. □

HIT PARADER

TOP HIT SONGS OF '77

Special Song Section Index

A Love Of Your Own.....	60
A Weekend In New England	57
After The Lovin'	63
At Midnight (My Love Will Lift You Up).....	55
Baby Don't You Know.....	54
Baby I'll Give It To You.....	58
Baby You Look Good To Me Tonight	58
Boogie Child.....	60
Carry On Wayward Son.....	53
Devil Woman.....	56
Do What You Want, Be What You Are.....	58
Do You Feel Like We Do.....	59
Don't Give Up On Us	65
Don't Think ... Feel.....	63
Drivin' Wheel.....	61
Enjoy Yourself.....	52
Evergreen.....	55
Fernando.....	59
Fly Like An Eagle.....	53
Free Bird	61
Gimme Your Money Please.....	62
Hard Luck Woman	59
Here Come Those Tears Again.....	56
Hey Baby	52
I Like To Do It	55
I Only Want To Be With You.....	62
If Not You.....	56
I'll Be Good To You	62
It Keeps You Runnin'.....	64
I've Got Love On My Mind	55
Like A Sad Song	60



Livin' Thing	52
Lost Without Your Love	53
Maybe I'm Amazed.....	64
Muskrat Love	52
New Kid In Town.....	57
Nights Are Forever Without You.....	53
Play That Funky Music.....	64
Queen Of My Soul.....	63
Rich Girl	56
Rubberband Man, The	54
Sam	54
Say You'll Stay Until Tomorrow	65
So Into You.....	54
Somethin' 'Bout Cha	59
Sorry Seems To Be The Hardest Word	55
Summer.....	63
That'll Be The Day.....	58
Things We Do For Love, The	61
This One's For You	65
This Song.....	57
Tonight's The Night (Gonna Be Alright).....	60
Torn Between Two Lovers	61
Walk This Way	65
What Can I Say.....	54
Year Of The Cat.....	62
You Are The Woman.....	52
You Got Me Runnin'	64
You Make Me Feel Like Dancing	57
You + Me = Love.....	53

ENJOY YOURSELF

(As recorded by The Jacksons)

K. GAMBLE
L. HUFF

Enjoy yourself, enjoy yourself
Enjoy yourself with me
Enjoy yourself, enjoy yourself
Enjoy yourself with me
Better enjoy yourself
Better enjoy yourself.

You sittin' over there starin' in space a-
while people are dancin', dancin' all
over the place

But you shouldn't worry about things
that cha can't control
A-come on girl while the night is young
Why don't cha let, let yourself go woo.
(Repeat chorus)

Let's have some fun
Let's have a good time you an' me

YOU ARE THE WOMAN

(As recorded by Firefall)

RICK ROBERTS

You are the woman that I've always
dreamed of
I knew it from the start
I saw your face and that's the last I've
seen of my heart.

It's not so much the things you say to me
It's not the things you do
It's how I feel each time you're close to
me
That keeps me close to you whoa.

It's hard to tell you all the love I'm
feelin'
That's just not my style
You've got a way to set my senses
reelin'
Ev'ry time you smile whoa.

It's not so much your pretty face I see
It's not the clothes you wear
It's more that special way you look at
me
That always keeps me here.

Oh my heart, oh of my heart.

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Sittin' there wit-cha mouth poked out
Just as sweet as you can be
Why don't-cha live, live the life you got
Come on girl let's git it while the music's
runnin' hot woo.
(Repeat chorus)

Pretty girl I been watching you
I can wipe away that frown
Ah you an' I should git together
We could tear the house down
We could tear the house down
We could tear the whole house down
woo.
(Repeat chorus)

Enjoy yourself
Git down, git down
Enjoy yourself.

Come on, come on, come on, come on
(Come on, come on, come on
You can do it, you can do it, you can do
it, you can do it)
Woo.

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MUSKRAT LOVE

(As recorded by Captain & Tennille)

WILLIS ALAN RAMSEY

Muskrat, muskrat candle light
Doin' the town and doin' it right in the
evenin'
It's pretty pleasin'
Muskrat Susie, Muskrat Sam
Do the jitterbug out in muskrat land
And they shimmy, and Sammy's so
skinny.

And they whirled and they twirled and
they tangoed
Singin' and jingin' the jango
Floatin' like the heavens above
It looks like muskrat love.

Nibbling on bacon, chewin' on cheese
Sam says to Susie, "Honey, would you
please be my missus?"
Susie says yes with her kisses
Now he's ticklin' her fancy, rubbin' her
toes

Muzzle to muzzle, now, anything goes
As they wriggle, and Sue starts to
giggle.

And they whirled and they twirled and
they tangoed
Singin' and jingin' the jango
Floatin' like the heavens above
It looks like muskrat love.

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LIVIN' THING

(As recorded by Electric Light Orchestra)

JEFF LYNNE

Sailin' away on the crest of a wave
It's like magic
Oh rollin' and ridin' and slippin' and
slidin'
It's magic
And you and your sweet desire
You took me oh higher and higher baby.

It's a livin' thing
It's a terrible thing to lose
It's a given thing
What a terrible thing to lose.
Makin' believe this is what you
conceived from your worst day
Oh moving in line then you look back in
time to your first day
And you and your sweet desire
You took me oh higher and higher baby.

Takin' a dive 'cause you can't halt the
slide
Floating downstream
So let her go, don't start spoiling the
show
It's a bad dream
And you and your sweet desire
You took me oh higher and higher baby.

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HEY BABY

(As recorded by Ringo Starr)

MARGARET COBB
BRUCE CHANNEL

Hey baby
I want to know if you'll be my girl.

When I saw you walkin' down the street
I said that's the kind of girl I like to meet
She's so pretty, Lawd, she's fine
I'm gonna make her mine, oh mine.

Hey baby
I want to know if you'll be my girl.

When you turn and walk away
That's when I want to say
Come on, baby, give me a whirl
I want to know if you'll be my girl.

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CARRY ON WAYWARD SON

(As recorded by Kansas)

KERRY LIVGREN

Once I rose above the noise and confusion
Just to get a glimpse beyond the illusion
I was soaring ever higher
But I flew too high
Tho my eyes could see I still was a blind man
Tho my mind could think I still was a mad man
I hear the voices when I'm dreamin'
I can hear them say.

Carry on my wayward son
There'll be peace when you are done

Lay your weary head to rest
Don't you cry no more.
Masquerading as a man with a reason
My charade is the event of the season
And if I claim to be a wise man
It surely means that I do know
On a stormy sea of moving emotion
Tossed about I'm like a ship on the ocean

I set a course for winds of fortune
But I hear the voices say.
(Repeat chorus)

Carry on you will always remember
Carry on nothing equals the splendor
Now your life's no longer empty
Surely heaven waits for you.

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YOU + ME = LOVE

(As recorded by Undisputed Truth)

NORMAN WHITFIELD

Boy the look of love is in my eyes
Won't you come a little closer and don't be shy
Boy I know she did you wrong
You gotta forget her now that she's gone
We're both sittin' here all alone
When we ought-a be gettin' it on.

Oh tell me 'bout it y'all
(You plus me equals love and harmony)
Oh y'all only you plus me
(You plus me equals love and harmony)
I can feel it in my bones
Love between me and you strong
Boy it's time that you realized
Without love you're just half alive
Open your eyes boy I'm so in love with you

That I'll do what you want me to
Please let me turn your gray sky blue
Just like one and one is two baby.

(You plus me equals love and harmony)
You plus me equals love and harmony)
Said it's guaranteed, guaranteed.

Gimme your love, gimme your love
Give it to me right now
Give it to me right now.

You're lockin' up your heart
And you're throwin' away the key
Let me tell you sweet baby
That ain't no way to treat me
Can't ya see boy I'm so in love with you
And I'll do what you want me to
I promise I'll never make you blue
Just like one and one is two baby.

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LOST WITHOUT YOUR LOVE

(As recorded by Bread)

DAVID GATES

Lost and all alone
I always thought that I could make it on my own
But since you left I hardly make it through the day
My tears get in the way
And I need you back to stay.
I wander through the night
And search the world to find the words to make it right
All I want is just the way it used to be
With you here close to me
I've got to make you see.
That I'm lost without your love
Life without you isn't worth the trouble of
And I'm as helpless as a ship without a wheel
A touch without a feel
I can't believe it's real.

Some day soon I'll wake and find my heart won't have to break.

Yes I'm lost without your love
Life without you isn't worth the trouble of
All I want is just the way it used to be
I need you here with me
Oh darling can't you see.

If we had love before we can have it back once more.

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NIGHTS ARE FOREVER WITHOUT YOU

(As recorded by England Dan & John Ford Coley)

PARKER McGEE

Lying in bed with the radio on
Moonlight falls like rain
Soft summer nights thinking of you
When will I see you again.

Soft and low the music moans
I can't stop thinking 'bout you, thinkin'
'bout you.

I didn't know it would be so strong
Waiting and wondering about you
I didn't know it would last so long
Nights are forever without you
Nights are forever without you.

The curtains still dance with the radio on
The sun'll be coming up soon
But I just can't sleep for thinking of you
Here alone with the moon.
(Repeat chorus)

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FLY LIKE AN EAGLE

(As recorded by Steve Miller Band)

STEVE MILLER

Tip top tip doot doot doo doo
Time keeps on slippin', slippin', slippin'
into the future
Time keeps on slippin', slippin', slippin'
into the future.

I wanna fly like an eagle to the sea
Fly like an eagle let my spirit carry me
I want to fly like an eagle 'til I'm free
Right thru the revolution.

Feed the babies
Who don't have enough to eat
Shoe the children
With no shoes on their feet
House the people
Livin' in the street
Oh there's a solution.

I wanna fly like an eagle to the sea
Fly like an eagle let my spirit carry me
I want to fly like an eagle 'til I'm free
Right thru the revolution
Doo doot 'n doo doot.

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SAM

(As recorded by Olivia Newton-John)

JOHN FARRAR
HANK MARVIN
DON BLACK

I heard that you're on the road now
So am I
I'm living alone now
I was wrong so were you
What will you do
Are you glad to be free
Are ya feeling lost just like me
Longing for company
Oh Sam, Sam know where I am
Come around and talk awhile honey

Your smile, you need a shoulder.
I find the days hard to face now
Empty rooms there's much too much
space now
And the nights go so slow I'm sure you
know
Wish you knew what to do
Would be so nice seeing you
And it might help you too
Oh Sam, Sam know where I am
And the door is open wide come on in-
side
Longing to see you oh Sam, Sam
Know where I am.

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BABY DON'T YOU KNOW

(As recorded by Wild Cherry)

R. PARISSI

Yeah, we played that funky music and
we were lookin' so good
This electrified funky fever was comin'
down like I thought it would
So we went out on the road y'all to try to
get ourselves ahead
And on the way I was surprised to dis-
cover that all those funky people had
been misled
They were shoutin' out.

Black, no white, (ugh) my, what a sight
I really didn't know that the suckers
was white
Baby, don't you know, baby, don't you
know
Baby, don't you know that the honkies
got soul?
Baby, don't you know, baby, don't you
know
Baby, don't you know that the honkies
got soul?
Yeah, yeah, yeah, yeah, yeah, yeah,
yeah, yeah.

Ooh down in Memphis, Atlanta and
Philly too
The word is comin' down yeah
If you listen to this message you'll be
ready when we reach your town
Or will be dancin' and a-singin'
And movin' to the groovin' too
And then we'll all join in together to
tear the roof off the sucker
And be smokin' when we're through
and shoutin'.
(Repeat chorus)

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WHAT CAN I SAY?

(As recorded by Boz Scaggs)

BOZ SCAGGS
DAVID PAICH

Three a.m. it's me again
And wouldn't you know things would
have to end this way
I did my best the perfect guest
Knew when to go
Perfect you knew when to say
Go on tell me that you're lonely, dear
I've been feelin' down some too
After all this time now ain't it clear
I've been waiting just for you.

What can I say
Oh to make you know baby
What can I do
Ooh show you that I care
What can I say
Got to have your number baby
What can I do.

What can I say
You got me actin' like a fool girl
What can I do
Stop makin' like a little school girl
What can I say
Could be your lucky day baby
What can I do.

Can't you see the people just stop and
stare
Don't it make you wonder why
I just happened to be standing there
Can't you see it in my eyes.

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SO INTO YOU

(As recorded by Atlanta Rhythm Section)

B. BUIE
R. NIX
D. DAUGHRITY

When you walked into the room
There was voo doo in the vibes
Captured by your style
But I could not catch your eyes
Now I stand here helplessly
Hoping you'll get into me.

I am so into you
I can't think of nothing else
I am so into you
I can't think of nothing else.

Thinking how it's going to be
Whenever I get you next to me
It's gonna be good don't you know
From your head to your toe
Gonna love you all over, over and over
Me into you, you into me, me into you
I'm so into you
I'm so into you ooh.

Now I stand here helplessly
Hoping you'll get into me
I am so into you
I can't get to nothing else
I am so into you
I can't get to nothing else
I am so into you
I can't get to nothing else
No no no come on baby
I'm so into you
Love the things you do

Listen baby
Driving me crazy
Come on baby
I'm so into you
Love the things you do
I'm so into you.

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THE RUBBERBAND MAN

(As recorded by The Spinners)

L. CREEDE
T. BELL

Hand me down my walkin' cane
Hand me down my hat
Hurry now and don't be late
'Cause we ain't got time to chat
You and me were goin' out to catch the
latest sound
Guaranteed to blow your mind
So high you won't come down.

Hey y'all prepare yourself for the
rubberband man
You've never heard a sound like the
rubberband man
You're bound to lose control when the
rubberband starts to jam.

Once I went to hear them play at a club
outside of town.

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I'VE GOT LOVE ON MY MIND

(As recorded by Natalie Cole)

CHUCK JACKSON
MARVIN YANCY

I've got love on my mind
I've got love on my mind
I've got love on my mind.

And there's nothing particular wrong
It's a feeling I feel inside
When I woke up early this morning
It was staring me straight in my eye
I got there I start to unwind
In your arms I like to be caressing you
gently and passionately

From sunrise to sunset and all through
the day
I've been waiting for your return and
you know this is where I'll be
I can say to the world I learned only you
can satisfy me.

I've got love on my mind
I've got love on my mind
I've got love on my mind.

When you touch me I can't resist
And you've touched me a thousand
times

When I think of your tender kiss
Then and there I start to unwind.

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SORRY SEEMS TO BE THE HARDEST WORD

(As recorded by Elton John)

ELTON JOHN
BERNIE TAUPIN

What have I got to do to make you love
me
What have I got to do to make you care
What do I do when lightning strikes me
And I wake to find that you're not there.
What do I do to make you want me
What have I got to do to be heard
What do I say when it's all over
Sorry seems to be the hardest word.

It's sad, so sad
It's a sad, sad situation
And it's getting more and more absurd
It's sad, so sad
Why can't we talk it over

Oh it seems to me sorry seems to be the
hardest word.

It's sad, so sad
It's a sad, sad situation
And it's getting more and more absurd
It's sad, so sad
Why can't we talk it over
Oh it seems to me sorry seems to be the
hardest word.
What do I do to make you love me
What have I got to do to be heard
What do I do when lightning strikes me
What have I got to do
What have I got to do
When sorry seems to be the hardest
word.

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I LIKE TO DO IT

(As recorded by KC And The Sunshine Band)

RICHARD FINCH
H.W. CASEY

I, baby, I, I like to do it with you
I, baby, I, I like to do it with you.

I like to boogie now all night long
Do it with you
I like to shake it up, shake it down
Do it with you.

I, baby, I, I like to do it with you
I, baby, I, I like to do it with you.

I'd like to take you all 'round the world
Do it with you
I'd like you to be my one and only girl
Do it with you.

I, baby, I, I like to do it with you
I, baby, I, I like to do it with you.

Oh, yeah, baby, do it with you
Oh, yeah, baby, do it with you.
Do it with you
Do it with you
I'd like to do it with you
I like to do it with you.

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EVERGREEN (Love Theme from "A Star Is Born")

(As recorded by Barbra Streisand)

PAUL WILLIAMS
BARBRA STREISAND

Love, soft as an easy chair
Love, fresh as the morning air
One love that is shared by two
I have found with you
Like a rose under the April snow
I was always certain love would grow
Love ageless and evergreen
Seldom seen by two
You and I will make each night a first
Ev'ry day a beginning
Spirits rise and their dance is
unrehearsed
They warm and excite us 'cause we
have the brightest love, two lights that
shine as one

Morning glory and the midnight sun
Time, we've learned to sail above
Time won't change the meaning of one
love ageless and ever, evergreen.

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AT MIDNIGHT (My Love Will Lift You Up)

(As recorded by Rufus featuring Chaka Khan)

TONY MAIDEN
L. WASHBURN

You said you won't, I bet my neck, I bet
you will
I'm gonna check, my love
You, I'm gonna thrill
You can't imagine what you missed
Can't go on
Meet me at midnight in the liveliest,
darkest room.

I change my mind around
Instead of going wrong
I'm gonna settle for my love, my love
Oh oh.

You came into my life
And now I realize today
But it ends for sure at midnight.

At midnight, at midnight, at midnight
At midnight, at midnight, at midnight.

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RICH GIRL

(As recorded by Daryl Hall & John Oates)

DARYL HALL

You're a rich girl
And you've gone too far
'Cause you know it doesn't matter
anyway
You can rely on the old man's money
You can rely on the old man's money
It's a bitch girl but it's gone too far
'Cause you know it doesn't matter any
way
Say money, money won't get you too
far, get you too far.

Don't you know, don't you know
That it's wrong to take what he's given
you
So far gone on your own but you could
get along
If you tried to be strong
But you'll never be strong.
(Repeat chorus)

High and dry out of the rain
It's so easy to hurt others when you can't
feel pain
Don't you know that a love can't grow
But it's too much to give
'Cause you'd rather live for the thrill of
it all.

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DEVIL WOMAN

(As recorded by Cliff Richard)

CHRISTINE AUTHORS
TERRY BRITTEN

I've had nothing but bad luck
Since the day I saw the cat at my door
So I came here to you, sweet lady
Answering your mystical call
Crystal ball on the table
Showing the future, the past
Same cat with them evil eyes
And I knew it was a spell she'd cast.

She's just a devil woman
With evil on her mind
Beware the devil woman
She's gonna get you
She's just a devil woman
With evil on her mind
With evil on her mind
Beware the devil woman
She's gonna get you from behind.

Give me the ring on your finger
Let me see the lines of your hand

IF NOT YOU

(As recorded by Dr. Hook)

DENNIS LOCORRIERE

Who's gonna water my plants
Who's gonna patch my pants
And who's gonna give me the chance to
feel brand new
Who's gonna iron my shirts
Who's gonna kiss where it hurts
And who needs a man when he flirts
the way I do.

If not you
If not you
If not you
Tell me who if not you.

Who's gonna wake me on time
Who'll smile and say I look fine
And who's gonna stay on my mind the
whole day through
Who's gonna see that I'm fed
And who's gonna want me in bed
But who'll watch TV instead
Because I do.

If not you
Tell me who if not you.

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37115.

I can see me a tall dark stranger
Giving you what you hadn't planned
I drank the potion she offered me
I found myself on the floor
Then I looked in those big green eyes
And I wondered what I came there for.

(Repeat chorus)

Stay awake
Look out
If you're out on a moonlit night
Be careful of the neighbourhood strays
Of a lady with long black hair
Tryin' to win you with her feminine
ways
Crystal ball on the table
Showing the future, the past
Same cat with them evil eyes
You'd better get out of there fast
She's just a devil woman
With evil on her mind
Beware the devil woman
She's gonna get you.

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HERE COME THOSE TEARS AGAIN

(As recorded by Jackson Browne)

NANCY FANSWORTH
JACKSON BROWNE

Here come those tears again
Just when I was gettin' over you
Just when I was gonna make it through
another night without missin' you
Thinkin' I might just be strong enough
after all
When I hear your footsteps echoing in
the hall
Baby here we stand again
Where we've been so many times
before
Even tho' you looked so sure as I was
watchin' you walkin' out my door
But you always walk back in like you
did today
Acting like you never even went away.

Well I don't know if I can
Open up and let you in baby
Here come those tears
Here come those tears again.

I can hear you tellin' me
How you needed to be free
And you had some things to work out
alone
Now you're standin' here tellin' me
how you have grown.

Here come those tears again
Now you'll tell me how to hold 'em in
Here come those tears
Here come those tears again.

Some other time baby
When I'm strong and I'm feelin' fine
When I can look at you without cryin'
You might look like a friend of mine.

But I don't know if I can
Open up enough to let you in
Here come those tears
Here come those tears again.

Walk away
I'm going back inside and turning out
the light
And I'll be in the dark
But you'll be out of sight.

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YOU MAKE ME FEEL LIKE DANCING

(As recorded by Leo Sayer)

LEO SAYER
VINI PONCIA

You got a cute way of talkin'
You got the better of me
Just snap your fingers and I'm walkin'
Like a dog hangin' on your leash
I'm in a spin you know
Shakin' on a string you know.

You make me feel like dancin'
You make me feel like dancin'
You make me feel like dancin'
I feel like dancin', dancin', dance the
night away

I feel like dancin', dancin' ahhh.
Quarter to four in the mornin'
Ain't feelin' tired no no no
Just hold me tight and leave on the light
Cuz I don't wanna go home (home)
You put a spell on me
I'm right where you want me to be.
(Repeat chorus)

You really slipped me a potion
I can't get off of the floor
All this perpetual motion
You gotta give me some more
And if you let me stay
We'll dance our lives away.
(Repeat chorus)

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Music Ltd.

THIS SONG

(As recorded by George Harrison)

GEORGE HARRISON

This song has nothing tricky about it
This song ain't black or white and as far
as I know
Don't infringe on anyone's copyright,
so.

This song we'll let be
This song is in E
This song is for you and.

This tune has nothing bright about it
This tune ain't bad or good and come
ever what may

This riff ain't trying to win gold medals
This riff ain't hip or square
Well done or rare
May end up one more weight to bear.

But this song could well be
A reason to see — that
Without you there's no point to ... this
song.

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My expert tells me it's okay.
As this song came to me
Quite unknowingly
This song could be you could be.

NEW KID IN TOWN

(As recorded by Eagles)

JOHN DAVID SOUTHER
DON HENLEY
GLENN FREY

There's talk on the street
It sounds so familiar
Great expectations
Ev'rybody's watchin' you
People you meet they all seem to know
you
Even your old friends treat you like
you're something new.

Johnny come lately
The new kid in town
Ev'rybody loves you
So don't let them down.

You look in her eyes
The music begins to play
Hopeless romantics
Here we go again
But after awhile you're looking the
other way
It's those restless hearts that never end.

Johnny come lately
The new kid in town
Will she still love you
When you're not around?

There's so many things you should have
told her
But night after night you're willing to
hold her, just hold her
Tears on your shoulder
There's talk on the street it's there to
remind you
That it doesn't really matter which side
you're on
You're walking away

And they're talking behind you
They will never forget you 'till
somebody new comes along
Where you been lately
There's a new kid in town
Ev'rybody loves him don't they?
And he's holding hands and you're still
around

Oh my my there's a new kid in town
Just another new kid in town
Ooo hoo
Ev'rybody's talking 'bout the new kid in
town
Ooo hoo
Ev'rybody's walking like the new kid in
town

There's a new kid in town
I don't want to hear it
There's a new kid in town
I don't want to hear it
There's a new kid in town
There's a new kid in town.

A WEEKEND IN NEW ENGLAND

(As recorded by Barry Manilow)

RANDY EDELMAN

Last night I waved goodbye and now it
seems years
Back to the city where nothing is clear
But thoughts of me holding you bring-
ing you near and tell me.

When will our eyes meet?
When can I touch you?
When will the strong yearning end?
And when can I hold you again?

Time in New England took me away
To long, rocky beaches and you by the
bay
We started a story whose end must now

wait and tell me.
When will our eyes meet?
When can I touch you?
When will the strong yearning end?
And when can I hold you again?

I feel the change coming
I feel the wind blow
I feel brave and daring
I feel my blood flow with you
I could bring out all the love that I have
With you there's a heaven
So earth ain't so bad
But tell me.

When will our eyes meet?
When can I touch you?
When will the strong yearning end?
And when can I hold you again?

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DO WHAT YOU WANT, BE WHAT YOU ARE

(As recorded by Daryl Hall & John Oates)

DARYL HALL
JOHN OATES

Do what you want girl
Be what you are
There ain't no right or wrong way
Just play from the heart
It ain't a sign of weakness, girl
To give yourself away
Because the strong give up and move on
While the weak give up and stay.

So do what you wanna do, what you wanna do, what you wanna do, what you wanna do
But be what you are, be what you are
Do what you wanna do, what you wanna do, what you wanna do
But be what you are, be what you are.

Do you believe in hot cars, leather, bars
or movie stars
Is that what's real
Payin' dues, earth shoes, Chicago blues
Is that how you feel?
You can change but you can't conceal
What's deep inside you
It's your game, it's your deal.

(Repeat chorus)

So do what you wanna do, do what you wanna do
But be what you are, be what you are.

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THAT'LL BE THE DAY

(As recorded by Linda Ronstadt)

NORMAN PETTY
BUDDY HOLLY
JOE ALLISON

Well, you give me all your lovin' and
your turtle dovin'
All your hugs an' kisses an' your money
too
Well, you know you love me, baby
Until you tell me, maybe, that some
day, well, I'll be through.
Well, that'll be the day, when you say
goodbye

BABY I'LL GIVE IT TO YOU

(As recorded by Seals & Crofts)

LANA BOGAN
JAMES SEALS

You say you wanna know what you gotta do
To make me forget what you've put me thru
So you want a chance to prove lovin' me
is ev'rything to you.

Baby I'll give it to you
Baby I'll give it to you
No one can make me feel like you do
So baby I'll give it to you.

I just want you to know
I know I done you wrong when I wasn't here
The nights were so long and I wanted you so
But oh now I'm back again
And I'm beggin' you please.

Baby I'll give it to you
Baby I'll give it to you
No one can make me feel like you do
So baby I'll give it to you.

You gotta hold me closer than you did before
And always be there so I'll know for sure
I really, really love you and I'm here to stay
But I promise you tomorrow's gonna be a better day
Well that's all we gotta do
Then baby I'll know I'll be lovin' you
And we can start over.

(Repeat chorus)

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Yes, that'll be the day when you make
me cry
Ah, you say you're gonna leave, you
know it's a lie
'Cause that'll be the day when I die.

Well when Cupid shot his dart
He shot it at your heart
So if we ever part and I leave you
You say you told me an' you told me boldly
That some day, well, I'll be through.

(Repeat chorus)

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BABY YOU LOOK GOOD TO ME TONIGHT

(As recorded by John Denver)

BILL DANOFF

I've been up on this highway four or five days in a row
My words all run together and my feet are moving slow
I've gotta stop and eat while it's still light

There's a local angel sitting on my right
Do you believe in love at first sight
Baby, you look good to me tonight
Well, I'm ordinarily very shy and I'd be polite if I had the time
But baby, you look good to me tonight
Tomorrow I'll be good and gone
But please don't make me wait that long
Baby, you look good to me tonight.

"I get off at eleven," she said and walked away
She poured a cup of coffee and she brought it on a tray
She said, "It would be nice if you could stay
You're the best idea I've had all day
Usually, I put up a fight
But baby, you look good to me tonight."
Well, I'm ordinarily very shy but I grinned at her while I ate my pie
Said baby, you look good to me tonight
I thought I must be in a dream when she asked me if I wanted cream
Baby, you look good to me tonight.

All in all you know it's not a bad life on the road
If you got wheels to roll and lucky stars above
You're destiny's your own you go as far as you can go
And if there's time to sleep there's time to make love
I came, I saw, I conquered and I rode off in the sun.

But you know the look she left me with
keeps telling me she won
Her smile is the only thing I see
Whispering those words of prophecy
"I may come easy but I don't come free
You're never gonna see the last of me."

Baby, you look good to me
I was born to love you, can't you see
I'm ordinarily very shy but I take the time to satisfy
Baby, you look good to me tonight
Baby, you look good to me tonight.

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DO YOU FEEL LIKE WE DO

(As recorded by Peter Frampton)

PETER FRAMPTON
MICK GALLAGHER
RICK WILLS
JOHN SIOMOS

Woke up this morning with a wine glass
in my hand
Who's wine, what wine, where the hell
did I dine
Must have been a dream I don't believe
where I've been
Come on let's do it again.

Do you, you, feel like I do
Do you, you, feel like I do.

My friend got busted just the other day
They said don't walk, don't walk, don't
walk away
He drove into a taxi, bent the boot, hit
the back
Had to play some music otherwise he'd
crack.

Do you, you, feel like I do
Do you, you, feel like I do.

Champagne for breakfast and a sher-
man in my hand
White top, white tails never fails
Must have been a dream I don't believe
where I've been
Come on let's do it again.

Do you, you, feel like I do
Do you, you, feel like I do.

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HARD LUCK WOMAN

(As recorded by Kiss)

PAUL STANLEY

If never I met you
I'd never have seen you cry
If not for a first hello
We'd never have to say goodbye.

If never I held you
My feelings would never show
It's time I start walkin' but there's
so much you'll never know.

I keep tellin' you hard luck woman
You ain't a hard luck woman
Rags
The sailors only daughter
A child of the water too proud to be a

SOMETHIN' 'BOUT CHA

(As recorded by Latimore)

BENNY LATIMORE

Baby there ain't no other place in the
world that I'd rather be
And I'm going to stay right here till you
tell me that you're tired of me
Baby I feel so good
I feel so good every time I get close to
you
Words can't express the feelings that I
have in my heart for you.

There's somethin' about cha
Ooo baby
There's somethin' about cha
I don't know what it is
There's somethin' about cha
Ooo baby
There's somethin' about cha.

If there's anything you ever need or
want
Just tell me about it
Lord knows, I don't want to see you
without it
I'm gonna try to give you everything
you want
When you want it
How you want it
Every time you think you want it.
(Repeat chorus)

Baby come on and lay your fine self
down here by my side
I want to make sweet love to you baby
till you say you're satisfied
And just as long as I know I got you
I don't need nobody else
If the Lord made anything better than
you, he must have kept it to himself.
(Repeat chorus)

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FERNANDO

(As recorded by Abba)

BENNY ANDERSSON
STIG ANDERSON
BJORN ULVAEUS

Can you hear the drums Fernando?
I remember long ago another starry
night like this
In the firelight Fernando
You were humming to yourself and soft-
ly strumming your guitar
I could hear the distant drums and
sounds of bugle calls were coming from
the far.

They were closer now Fernando
Every hour, every minute seemed to last
eternally

I was so afraid Fernando
We were young and full of life and none
of us prepared to die
And I'm not ashamed to say the roar of
guns and cannons almost made me cry.

Now we're old and grey Fernando
And since many years I haven't seen a
rifle in your hand

Can you hear the drums Fernando?
Do you still recall the frightful night we
crossed the Rio Grande?
I can see it in your eyes how proud you
were to fight for freedom in this land.

There was something in the air that
night

The stars were bright, Fernando
They were shining there for you and me,
for liberty, Fernando
Though we never thought that we could
lose

There's no regret
If I had to do the same again, I would
my friend, Fernando
If I had to do the same again, I would
my friend, Fernando.

There was something in the air that
night

The stars were bright, Fernando
They were shining there for you and me,
for liberty, Fernando
Though we never thought that we could
lose

There's no regret
If I had to do the same again, I would
my friend, Fernando
If I had to do the same again, I would
my friend, Fernando.

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A LOVE OF YOUR OWN

(As recorded by Average White Band)

NED DOHENY
HAMISH STUART

The sooner you give the sooner you get
to have
A love of your own
The longer it takes the better you'll
come to know
A love of your own
Don't you be afraid to give your heart
You never know till you try it
Don't deny it to yourself
Don't you be afraid to walk right on in
The door is standing open
You know I'm always hopin'.

The sooner you give the sooner you get
to have
A love of your own

As far as you go, you're never too far
behind
A love of your own
Don't you be afraid to shoot the moon
You never know till you try it
Don't deny it to yourself
Don't you be afraid to change your tune
The offer's always open
You know I'm always hopin'
You know I'm always hopin'
For a love of my own
To shelter me from the cold
A love of my own
A love of my own
You're never too far behind
A love of your own
You never know till you try it
A love of your own
A love of your own.

TONIGHT'S THE NIGHT (Gonna Be Alright)

(As recorded by Rod Stewart)

ROD STEWART

Stay away from my window
Stay away from my back door, too
Disconnect the telephone line
Relax, baby and draw that blind.

Kick off your shoes and sit right down
And loosen up that pretty French gown
Let me pour you a good long drink
Ooh, baby don't you hesitate.

'Cause tonight's the night
It's gonna be all right
'Cause I love you girl
Ain't nobody gonna stop us now.

Come on angel, my heart's on fire
Don't deny your man's desire
You'd be a fool to stop this tide
Spread your wings and let me come in-
side.
'Cause tonight's the night
It's gonna be all right
'Cause I love you girl
Ain't nobody gonna stop us now.

Don't say a word my virgin child
Just let your inhibitions run wild
The secret is about to unfold
Upstairs before the night's too old.

'Cause tonight's the night
It's gonna be all right
'Cause I love you girl
Ain't nobody gonna stop us now.

LIKE A SAD SONG

(As recorded by John Denver)

JOHN DENVER

Usually in the morning I'm filled with
sweet belongings
And ev'rything is beautiful to see
Even when it's raining the sound of
heaven singing is simply joyful music to
me.

And sometimes I feel like a sad song
Like I'm all alone without you.

So many diff'rent places
A million smiling faces
Life is so incredible to me
Especially to be near you
And how it is to touch you
Oh paradise was made for you and me.

And sometimes I feel like a sad song
Like I'm all alone without you.

I know that life goes on just perfectly
And ev'rything is just the way that it
should be
Still there are times when my heart
feels like breaking
And anywhere is where I'd rather be.

Oh and in the nighttime I know that it's
the right time
To hold you close and say I love you so
To have someone to care with and
someone I can share with
That is why I wanted you to know.

And sometimes I feel like a sad song
Like I'm all alone without you ooo.

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BOOGIE CHILD

(As recorded by Bee Gees)

BARRY GIBB
ROBIN GIBB
MAURICE GIBB

Boogie, ah, you sexy, sexy boogie child
Boogie, the situation wrecks me
Boogie, I can't stand the way you do it,
boogie child
Boogie, bad girl, don't put me through
this
Boogie, right to the limit, boogie child
Boogie, you're a bad girl, you got me in
it
Boogie, a man could die for the way I'm
thinking, boogie child
Boogie, and I'm in too deep and I (just
keep sinking) just keep sinking
When you move it like you really know
how to move me
I'll follow you wherever you go
I just wanna lay my love on you
That boogie child, she can boogie.

Ah, you sexy, sexy boogie child
Boogie, the situation wrecks me
Boogie, I can't stand the way you do it,
boogie child
Boogie, bad girl, don't put me through
this
Boogie child, she's honey sweet
She's got hungry love
It's good enough to eat
You can't touch her 'cause you know
she's mine
Come on, boogie child, let your love
light shine
I just wanna lay my love on you
That boogie child, she can.

Boogie, ah, you sexy, sexy boogie child
Boogie, the situation wrecks me
Boogie, I can't stand the way you do it,
boogie child
Boogie, bad girl, don't put me through
this
You can't touch her 'cause you know
she's mine
Come on, boogie child, let your love
light shine
I just wanna lay my love on you
That boogie child, she can.

Boogie, boogie child
Come on, boogie, boogie.

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THE THINGS WE DO FOR LOVE

(As recorded by 10 CC)

ERIC STEWART
GRAHAM GOULDMAN

Too many broken hearts have fallen in
the river
Too many lonely souls have drifted out
to sea
You lay your bets and then you pay the
price

The things we do for love
The things we do for love.

Communication is the problem to the
answer
You've got her number and your hand is
on the phone
The weather's turned and all the lines
are down
The things we do for love

The things we do for love.

Like walking in the rain and the snow
When there's nowhere to go
When you're feeling like a part of you is
dying
And you're looking for the answer in her
eyes
You think you're gonna break up
Then she says she wants to make up
Ooh you made me love you
Ooh you've gone away
Ooh you had me crawling on the floor.

A compromise would surely help the
situation
Agree to disagree but disagree to part
When after all it's just a compromise
Of the things we do for love
The things we do for love
The things we do for love.

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FREE BIRD

(As recorded by Lynyrd Skynyrd)

ALLEN COLLINS
RON VAN ZANDT

If I leave here tomorrow
Would you still remember me
For I must be trav'ling on now
'Cause there's too many places I've got
to see.

But if I stay here with you girl
Things just couldn't be the same
'Cause I'm as free as a bird now
And this bird you'll never change
And this bird you cannot change
And this bird you cannot change
Lord knows I can't change.

Bye bye baby it's been a sweet love
Though this feeling I can't change
But please don't take it so badly
'Cause the Lord knows I'm to blame.

But if I stay here with you girl
Things just couldn't be the same
'Cause I'm as free as a bird now
And this bird you'll never change
And this bird you cannot change
And this bird you cannot change
Lord knows I can't change
Lord help me, I can't change.

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TORN BETWEEN TWO LOVERS

(As recorded by Mary MacGregor)

PHILLIP JARRELL
PETER YARROW

There are times when a woman has to
say what's on her mind
Even though she knows how much it's
gonna hurt
Before I say another word let me tell you
I love you
Let me hold you close and say these
words as gently as I can
There's been another man that I've
needed
And I've loved but that doesn't mean I
love you less
And he knows he can't possess me and
he knows he never will
There's just this empty place inside of
me that only he can fill.

DRIVIN' WHEEL

(As recorded by Foghat)

ROD PRICE
DAVE PEVERETT

Feelin' good, can't be real
Must be dreaming 'bout my drivin'
wheel
Rollin' on, drivin' on
Come to me and rock me all night long
We got a roll goin' too good to stop
Flying high, we got too far to drop
Ev'rybody needs somebody to love
I've got you and that's love enough
You're my drivin' wheel
You're my drivin' wheel
You're my drivin' wheel.

Ev'ry night feeling high, flying right
Can't believe all the love that I feel
Easy rider, you're a love exciter
You're my love, you're my drivin'
wheel.

Powerful love, steady roll
Moves my body and it rocks my soul
Let me ride, let me slide
Got that loving feeling way down in-
side
You got me walking, going round and
around
You got me talking, but I can't hear a
sound
Love comes easy when the going is
tough
May be crazy or I may be in love.

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Torn between two lovers
Feeling like a fool
Loving both of you is breaking all the
rules

Torn between two lovers
Feeling like a fool
Loving you both is breaking all the rules.

You mustn't think you failed me
Just because there's someone else
You were the first real love I ever had
And all the things I ever said I swear
they still are true
For no one else can have the part of me I
gave to you.

Torn between two lovers
Feeling like a fool
Loving both of you is breaking all the
rules

Torn between two lovers
Feeling like a fool
Loving you both is breaking all the rules.

I couldn't really blame you if you turned
and walked away
But with everything I feel inside I'm as-
king you to stay.

Torn between two lovers
Feeling like a fool
Loving both of you is breaking all the
rules

Torn between two lovers
Feeling like a fool
Loving you both is breaking all the rules.

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GIMME YOUR MONEY PLEASE

(As recorded by Bachman-Turner Overdrive)

C. F. TURNER

I was walkin' on down the alley
When a face I'd never seen came close
from deep in the darkness
And his mouth came on real mean
And I saw that he be liquored
And he staggered to, staggered to his
feet
And he said, "Boy, you'd better move
real slow
And gimme your money, please."
He said, "Gimme your money, please."

Wasn't that strange?
Wasn't that strange indeed?
Wasn't that strange?
Wasn't that strange indeed?
He said, "Gimme your money, please."
He said, "Gimme your money, please."

Being born and raised in New York
There ain't nothin' you won't see
'Cause the streets are filled with bad
goings-on
And you know that's no place to be
But my car broke down in the evenin'
You know it just stopped stone cold,
stopped stone cold in the street
And a dirty mean man with a shotgun
in his hand
Said, "Gimme your money, please."
He said, "Gimme your money please."

(Repeat chorus)

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YEAR OF THE CAT

(As recorded by Al Stewart)

AL STEWART
PETER WOOD

On the mornin' from a Bogart movie
In a country where they turn back time
You go strolling through the crowd
Like Peter Lorre contemplating a crime
She comes out of the sun in a silk dress
running like a water colour in the rain
Don't bother asking for explanations
She'll just tell you that she came in the
year of the cat.

I'LL BE GOOD TO YOU

(As recorded by Brothers Johnson)

GEORGE & LOUIS JOHNSON
SENORA SAM

I want to know just how you feel
Said a, I want to know if what you feel
is real
'Cause there is a reason for the things
that I say
I want to love you girl, in a special way
We've been together, oh so very long
I would hate to break up, break up our
happy home
The way we stand and the way we lie
The way we love and the way we cry
Of all these things there lies a tie
Makes me feel that it's worth a try
I'll be good to you.

Good to you, good to you, good to you
I'll be good to you, good to you, good to
you
I'll be good to you, good to you, good to
you
I'll be good to you, good to you.

We've been together, oh so very long
I would hate to break up, break up our
happy home
Good to you, good to you, good to you
I'll be good to you, good to you, good to
you
I'll be good to you, good to you, good to
you
I'll be good to you, good to you.

Good to you, good to you, good to you
I'll be good to you, good to you, good to
you
I'll be good to you, good to you, good to
you
I'll be good to you, good to you.

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She doesn't give you time for questions
as she locks up your arm in hers
And you follow till your sense of which
direction completely disappears
By the blue tiled walls near the market
stalls
There's a hidden door she leads you to
These days she says I feel my life just
like a river running through
The year of the cat.

She looks at you so coolly
And her eyes shine like the moon in the
sea
She comes in incense and patchouli
So you take her to find out what's wait-
ing inside
The year of the cat.

I ONLY WANT TO BE WITH YOU

(As recorded by Bay City Rollers)

MIKE HAWKER
IVOR RAYMONDE

I don't know what it is that makes me
love you so
I only know I never wanna let you go
'Cos you started somethin'
Oh can't you see that ever since we met
you've had a hold on me
It happens to be true
I only want to be with you.

It doesn't matter where you go or what
you do
I wanna spend each moment of the day
with you
Oh look what has happened with just
one kiss
I never knew that I could be in love like
this
It's crazy but it's true
I only want to be with you.

You stopped and smiled at me
Asked if I'd care to dance
I fell into your open arms and I didn't
stand a chance
Now listen, honey, I just wanna be
beside you ev'rywhere
As long as we're together, honey, I don't
care
'Cos you started somethin'
Oh can't you see that ever since we met
you've had a hold on me
No matter what you do
I only want to be with you
I said I only want to be with you.

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Well morning comes and you're still
with her
And the bus and the tourists are gone
And you've thrown away your choice
and lost your ticket
So you have to stay on
But the drum beats strains of the night
remain
In the rhythm of the newborn day
You know sometime you're bound to
leave her
But for now you've got to stay
In the year of the cat
In the year of the cat.

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SUMMER

(As recorded by War)

SYLVESTER ALLEN
HAROLD R. BROWN
MORRIS DICKERSON
LEROY "LONNIE" JORDAN
CHARLES W. MILLER
HOWARD SCOTT
LEE OSKAR
JERRY GOLDSTEIN

Ridin' 'round town with all the windows down
Eight track playin' all your fav'rite sounds
.The rhythm of the bongos fill the park
The street musicians tryin' to get a start.

'Cause it's summer
Summer time is here
Yes it's summer
My time of year
Yes it's summer
My time of year.

Stretched out on a blanket in the sand
Kids of all ages diggin' Disneyland
Rappin' on the C.B. radio in your van
We'll give a big "ten four" to the truckin' man.

(Repeat chorus)

Young boys playin' stick ball in the street
Fire hydrants help to beat the heat
Old man feeding pigeons in the square
Nighttime finds young lovers walking there.

(Repeat chorus)

In Atlantic City or out in Malibu
Or any where between I'm telling you
When you feel those balmy breezes on your face
Summer time is the best time any place.
(Repeat chorus)

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QUEEN OF MY SOUL

(As recorded by Average White Band)

HAMISH STUART

I've loved you for as long as I remember
And I know I'll love you all of my life
I'll try to stay true, oh, yeah, I'll try
'Cause you got the power to satisfy me
But there's always something new about you out of reach.

Oh, music, sweet music, you're the queen of my soul

DON'T THINK ... FEEL

(As recorded by Neil Diamond)

NEIL DIAMOND

Sleepy old sun, sleepy old day
Sleepy old tree gonna make me some shade
Sleepy old time on my side of town
I'm feelin' fine
I'll explain to you now.

Don't think feel
Ain't no big deal
Just make it real and don't think feel
It don't take plans to clap your hands
When it feels nice just don't think twice.

Some worry all day 'bout who they can trust
Some worry all night 'bout money and lust
Worry they do and worried they die
And after they're gone just the bankers cry.

Don't think feel
Ain't no big deal
Just make it real and don't think feel
It don't take plans to clap your hands
When it feels nice just don't think twice.

Life is a card
You take what you get
You do what you can to feel no regret
You do what you can forget about words
Just go with the feelin' it usually works.

Don't think feel
Ain't no big deal
Just make it real and don't think feel
It don't take plans to clap your hands
When it feels nice just don't think twice.

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Oh, music, sweet music, you're the queen of my soul.

Ah, you're a lady, you're my world
Come on and speak to me
Ah, you gotta help me now to find the right key
Major to minor, keep it in its staff
Let me hear, you got to teach me your sweet harmony.

Oh, music, sweet music, you're the queen of my soul
Oh, music, sweet music, you're the queen of my soul.

Oh, in the world there are so many who are gifted

AFTER THE LOVIN'

(As recorded by Engelbert Humperdinck)

ALAN BERNSTEIN
RICHIE ADAMS

So I sing you to sleep after the lovin'
With a song I just wrote yesterday
And I hope you can hear what the words
and the music have to say.
It's so hard to explain ev'rything that
I'm feelin'

Face to face I just seem to go dry
But I love you so much that the sound of
your voice can get me high
Thanks for takin' me on a one-way trip
to the sun
And thanks for turnin' me into a someone.

So I sing you to sleep after the lovin'
I brush back the hair from your eyes
And the love on your face is so real that
it makes me wanna cry
And I know that my song isn't saying
anything new
Oh, but after the lovin', I'm still in love
with you.

So I sing you to sleep after the lovin'
I brush back the hair from your eyes
And the love on your face is so real that
it makes me wanna cry.
And I know that my song isn't saying
anything new
Oh, but after the lovin', I'm still in love
with you
Yes, after the lovin', I'm still in love with
you
Mm, after the lovin', I'm still in love
with you.

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And to give me inspiration ev'ry day
You're my way of life, yeah
Oh, I know that we will always stay
together
And I will love you strong
'Cause you got me flyin' on the wings of
our song, hey
Let's talk this over and take me higher
Give it to me one more time and let me
pass it on.

Ah, music, sweet music, you're the queen of my soul
Music, sweet music, you're the queen of my soul.

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PLAY THAT FUNKY MUSIC

(As recorded by Wild Cherry)

R. PARISSI

Once I was a boogie singer
Playing in a rock and roll band
I never had no problems yeah
Burnin' down the one night stands
Then ev'rything around me
Got to start to feelin' so low
And I decided quickly to disco down and
check out the show.

Yeah, they were dancin' and singin'
and movin' to the groovin'
And just then it hit me
Somebody turned around and shouted
Play that funky music, white boy
Play that funky music right
Play that funky music, white boy
Lay down the boogie and play that
funky music till you die.

I tried to understand this
I thought that they were out of their
minds
How could I be so foolish
To not see I was the one behind
So still I kept on fightin'

Losing ev'ry step of the way
I said, "I must go back there
And check and see if things were the
same."

(Repeat chorus)

At first it wasn't easy
Changing rock and rolling minds
Things started getting shaky
I thought I'd have to leave it behind
But now it's so much better
I'm funk'in' out in every way
But I'll never lose that feelin' of how I
learned my lesson that day.

They shouted play that funky music,
white boy
Play that funky music right
Play that funky music, white boy
Lay down the boogie and play that
funky music till you die.

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IT KEEPS YOU RUNNIN'

(As recorded by The Doobie Brothers)

MICHAEL McDONALD

Say where you gonna go
Girl where you gonna hide
You go on leaving out your heart and all
it's sayin' deep inside
Oh darlin'
From here I can feel your heartbeat
Oh you got me all wrong
You ain't got no worry
You just been lonely too long.

I know what it means to hide your heart
from a long time ago
Oh darlin' it keeps you runnin' yeah it
keeps you runnin'
It keeps you runnin'
It keeps you runnin' yeah it keeps you
runnin'
It keeps you runnin'
It keeps you runnin' yeah it keeps you
runnin'

It keeps you runnin' yeah it keeps you
runnin'.

Oh I know how you feel
Hey you know I been there
But what you're keepin' to yourself
Oh you know it just ain't fair
Are you gonna worry for the rest of your
life
Why you in such a hurry to be lonely one
more night.

Well I know what it means to hide your
heart from a long time ago
Oh darlin' it keeps you runnin' (it keeps
you runnin') yeah it keeps you runnin'
It keeps you runnin' yeah it keeps you
runnin'.

I know it does baby
It keeps you runnin' yeah it keeps you
runnin'
It keeps you runnin' yeah it keeps you
runnin'
It keeps you runnin'.

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MAYBE I'M AMAZED

(As recorded by Wings)

PAUL McCARTNEY

Baby I'm amazed at the way you love
me all the time
And maybe I'm afraid of the way I love
you
Maybe I'm amazed at the way you
pulled me out of time
Hung me on a line
And maybe I'm amazed at the way I
really need you.

Baby, I'm a man, maybe I'm a lonely
man

Who's in the middle of something that
he doesn't really understand
Baby, I'm a man, and maybe you're the
only woman who could ever help me
Baby, won't you help me to
understand?

Ooooo.

Maybe I'm amazed at the way you're
with me all the time
And maybe I'm afraid of the way I need
you
Maybe I'm amazed at the way you help
me sing my song
Right me when I'm wrong
And maybe I'm amazed at the way I
really need you.

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YOU GOT ME RUNNIN'

(As recorded by Gene Cotton)

PARKER McGEE

Still remember how it was
Lost and lonely without a cause
Shades of gray an' empty room
Hopeless changes I was goin' through
Then you came and you brought me
home

Rescued me from all alone
Lifted me right out of time
Soothed my spirit and changed my
mind.

And you got me runnin'
And I'm rollin' like the sea
And I didn't know how strong a love
could be
And I didn't know how strong a love
could be.

So hold me higher day by day
Let your sun shine, shine my way
Let your rainbows fill my sky
Touch my hand and help me fly.

(Repeat chorus)

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WALK THIS WAY

(As recorded by Aerosmith)

STEVEN TYLER
JOE PERRY

Back stroke lover always hiding 'neath
the covers
Til I talked to my daddy he'd say
He said you ain't seen nothin'
Til you go down on a muffin
Then you're a sure to be a changing your
way
I met a cheerleader was a real young
bleeder
Oh the times I could reminisce
Cuz the best things of lovin'
With her sister and her cousin
Only started with a little kiss
Like this.

See saw swinger with the boys in the
school
And your feet flyin' up in the air
Singing hey diddle diddle with your
kitty in the middle of the swing like you
didn't care
So I took a big chance at the high school
dance
With a missy who was ready to play
Was it me she was foolin'
Cuz she knew what she was doin'
Then I know'd love was here to stay.

When she told me to walk this way
Walk this way
Walk this way

THIS ONE'S FOR YOU

(As recorded by Barry Manilow)

BARRY MANILOW
MARTY PANZER

This one'll never sell, they'll never
understand
I don't even sing it well, I try, but I just
can't
But I sing it ev'ry night and I fight to
keep it in
'Cause this one's for you
This one's for you.

I've done a hundred songs, from fan-
tasies to lies
But this one's so real for me that I'm the
one who cries
But I sing it ev'ry night and I fight to
hide the tears
'Cause this one's for you.

This one's for you wherever you are
To say that nothing's been the same
since we've been apart
This one's for all the love we once knew

Walk this way
Just gimme a kiss
Like this.

School girl sweetie with a classy kind of
sassy
Little skirts climbin' way up on the knee
And was the sweet young ladies
In the school gym locker
When I noticed they was lookin' at me
I was a high school loser
Never made it with a lady
Til the boys told me something I missed
Then my next door neighbor with a
daughter who had a favor
So I gave her just a little kiss
Like this.

See saw swinger with the boys in the
school
And your feet flyin' up in the air
Singing hey diddle diddle with your
kitty in the middle of the swing like you
didn't care
So I took a big chance at the high school
dance
With a missy who was ready to play
Was it me she was foolin'
Cuz she knew what she was doin'
When she told me how to walk this way
She told me to walk this way
Just gimme a kiss
Like this.

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Like everything else I have
This one's for you oh.

I've got it all, it seems, for all it means to
me
But I sing of things I miss and things that
used to be
And I wonder ev'ry night if you might
just miss me too
And I sing for you
I sing for you.

This one's for you wherever I go
To say the things I should have said,
things that you should know
This one's to say that all I can do is hope
that you will hear me sing
'Cause this one's for you oh
This one's for you wherever you are
To say that nothing's been the same
since we've been apart oh.

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DON'T GIVE UP ON US

(As recorded by David Soul)

TONY MACAULAY
Don't give up on us baby
Don't make the wrong seem right
The future isn't just one night
It's written in the moonlight
And painted on the stars
We can't change ours.

Don't give up on us baby
We're still worth one more try
And tho' we put a last one by
Just for a rainy evening
When maybe stars are few
Don't give up on us
I know we can still come through.

I nearly lost my head last night
You've got a right to stop believing
There's still a little love left even so.

Don't give up on us baby
Lord knows we've come this far
Why can't we stay the way we are
The angel and the dreamer
Who sometimes plays a fool.

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SAY YOU'LL STAY UNTIL TOMORROW

(As recorded by Tom Jones)

ROGER GREENAWAY
BARRY MASON

Say you'll stay until tomorrow
I can't face tonight alone
Though I know it's over and we're
through
Say you'll stay until tomorrow
I need you.

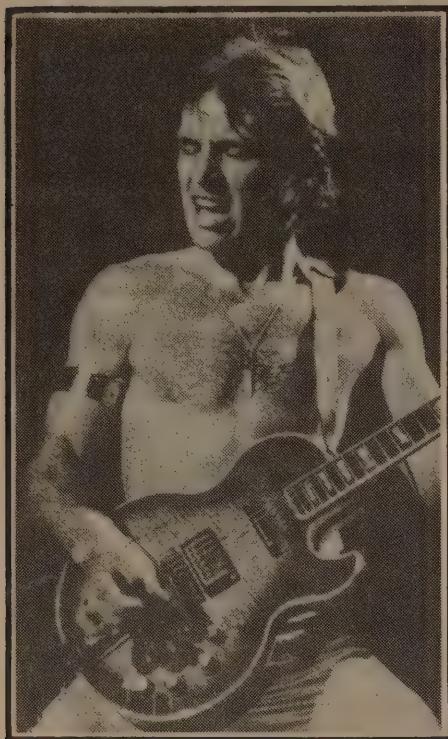
The words have all been said
Your mind's made up to go
You're standing by the bed like
someone I don't know
Your love has died and there is nothing
you can do
Though you tried, yes you tried
You can't live with a lie.

But I've known for some time now that
things ain't just been right
'Cause when we try to talk we both get
so uptight

But now you've told the truth
I know just where I stand
Though it hurts deep inside
Give me time I'll get by.
(Repeat chorus)

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THE END OF AN AMERICAN BAND?



"I haven't heard that much of what's going on lately..."

Mark Farner said it, but he didn't sound like he believed it: Grand Funk Railroad has come to the end of the line.

"I don't want to point the finger, but Don (Brewer) has decided that he wants something more secure. He wants to work on something that's going to be there in twenty years. He doesn't want to invest any more time in something that he feels is insecure. I don't know what he wants to do, so that's why I don't have too much to fill you in on ... other than the fact that we are broken up."

Mark doesn't seem bitter, it's as if it's just something that had to happen. "I want to do something, but I don't know what it is right now. I don't know about Mel or Craig either. I think we're all just wandering around in a state of shock right now, just wondering about it."

Grand Funk's breakup came as the result of a meeting the band had where Don announced his intention of quitting. Since that meeting Mark says he hasn't talked with the others. "Everyone just kind of went their own way after we had that meeting. It's giving me a lot of time to think. I'm up in the air about it. I'm not saying I gotta hurry up and put a band together and get out on the road. I'm just saying hey he might change his mind. Who knows?"

Before Brewer's bombshell, GFR had come through a couple of years of

changes. They have recently acquired a new record company, MCA, settled their legal hassles, and picked a left-field choice as the producer of their first album for MCA, the illustrious Frank Zappa.

Prior to the break-up news, we had talked to Mark about his choice of Zappa. "He's somebody that I've always looked to because of his style and his music — he plays good. Everything that he's ever done that I've heard has some class to it; it's not just bullshit thrown together. We all sort of picked Frank. We just thought it'd be a good combination if we got together and could see eye to eye, so he came out to Michigan and freaked us out 'cause he wasn't nothing like we expected him to be, but I guess that shows you that people aren't the way you think they are. I just thought he'd be all, totally freaked out and hard to talk to and all, but he's right down to earth."

After Zappa went to listen to GFR's music and he and the band decided they could work together, they went into the studio and started to record — eventually taping the bandtracks in Michigan and then flying to Hollywood to do the vocal overdubs — the latter being something that Mark now thinks may have been a mistake, although he enjoyed working with Zappa on what has become GFR's most critically-acclaimed and possibly last album.

How does Mark feel about reviewers saying this is their best album ever? "I dig it," he answers. "You know, I haven't heard much, I don't stay in contact with the music field that much, especially lately because I've really been busy doing farm work here. My reaction to people liking the album who normally wouldn't give us a good review, my reaction to them saying that it's our best one yet — well, I think it is too myself and, ah, maybe it's just that it took that combination to give us that."

"I think it's more powerful than the past three or four albums. Frank got the group sounding like a group. We were trying to get away from that clean studio sound that I think people are too concerned with getting — that clean sound that comes from isolating one instrument from another and not getting the actual tone of the instrument. We used room mikes instead of isolating each instrument, we had the room mikes picking up the overall sound to make it sound like you were right there."

One thing Mark won't miss now that GFR has come to a stop is the constant touring. "The roughest and worst part of it is the traveling," he says with feeling. I don't ever want to go out on this extensive tour with like 52 days that covers 43 cities, it's just too much on me physically.

I've got to have enough together to get up there and put on a good show or it's not worth it for me and if it ain't worth it for me it ain't worth it for the people.

"The last tour we went out on was a weekend where we did three days and had four days off and did three days and had four days off, and like that. It worked great. It was more like a party. We went out on a weekend and had a good time and then came home. Instead of being out there and after the first week or two weeks of a big tour it's nothing but a drag, everybody's down each other's throat, you know. On our last tour we had a ball."

For a minute we talk about Mark's feelings about his fans. He mentions that when the band got started there was a kind of "silent revolution" going on, an "adjustment of heads." Then he says, "The revolution is still here but we're sitting with it." As to whether GFR got stuck in a rut because their fans expected certain things from GFR, Mark says definitely not. "The fans that didn't expect us to change were in a rut. We're not in the rut because we did change. We have changed, either progressed or regressed, whatever you want to call it, we did change. We don't play the same ... we play the same type, but it ain't the same thing, you know. Our music is different now because we all feel different. Whatever we're growing into, whatever we're developing and doing is going to reflect in our music and there's nothing anyone can do about it actually unless you put an all-out concentration on just having more style."

"Do you have fun making music or would you rather just be farming fulltime?" we ask.

"I have fun," says Mark. "That's my release. That's it, that's my ultimate high is being on stage. It's the one thing that I can say I've gotten complete 100 per cent satisfaction out of doing."

"What about farming?"

"Yeah, there's satisfaction there too. Satisfaction involved because just watching and seeing things grow and harvesting and knowing that you did it with your own two hands, there is satisfaction there, but nothing like the extremes that are in the music business. Like you have an extremely good night and it's like up there — I mean you really enjoy it. If you have an extremely bad night, it's an experience but it's not the same kind of a feeling you'd have towards losing a crop or something. It's two different worlds completely. It's like a make-believe world out there and the real world is the one I've living in here on the farm, and I sometimes have a hard time distinguishing between the two."

(continued on page 68)

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ROBERT PLANT

(continued from page 44)

So I had to lie in bed for about five days and it was at the time that Maurine came to visit me, and we both lay there with our bad legs up in the air. I kept going to the studio and working as much as I could before it hurt too much, but it made me more adamant to get a good vocal straight away and to cut the time. I was pleased with the lyrics and I sang with a smile on my face, it was just that my leg ached at the same time. But the final outcome, I mean wholeheartedly, in a different way than we've done any other album, we just sat there and went 'whew' ... It's almost hard to find the words to say it, but it was very inspiring, no holds barred. It's come from a different corner altogether of us, you know, I think it's come from that corner called survival. Keeping it going, keeping the blood rushing through.

HP: Did you wonder that it wasn't there anymore?

Robert: Only because of the physical. Only because there was a time when my soul was so covered by that cloud that I didn't really know ... like, what was the point. But that lasted only a few seconds every day until it wore off. I mean I believe that we could start another album right now. We were so pleased about doing this one so quick, I mean three weeks is amazing for recording, mixing and walking away.

HP: What about the movie, is it ready? Are you interested in getting more involved in films?

Robert: Well the process of being involved in any sort of serious filming bores me to tears. I mean just seeing those clips for adverts for movies, tv, whatever, over here, makes me think. I mean when we do something we deliver it with as much as we've got. To be there with a script and sort of waddle around in front of a camera, I couldn't possibly do. The interjections with the music on our film are just enough to give it the relish it requires.

HP: What about touring?

Robert: Well, I don't want to rush it. I know that we've all got a desire to get up and play, but we owe a lot of our loyalties in a lot of directions, you know. I've got Maurine and the children, and I want to get back home ... you can't be out on the road ad infinitum. I can't be without Maurine and the kids and the farm back there which I love. I'm not sort of at desperation point but I think it's only fair to tour when you've had a lot of that which inspires you to come above the average people ... not the average people, but to lift yourself above ... to get a bit of fire in you to come back out again. I'd been away from home a year and I went back and was intoxicated and thrilled by the atmosphere. It must be the same in a way for everybody else, for Mick, for Elton ... it's like going back to your corner. You can only come out of your corner giving something wholesome and brilliant or good, whatever, if you've been back in your corner to shuffle around and

sort of fire yourself back up again.

HP: You said it would be twelve months before you did anything on stage again, is that really true?

Robert: Well - I really don't know. Personally, after all I've been through, I could do with just sitting down with my family and thanking the gods that I've in fact got one. That doesn't mean I've lost the grease at the bottom of my shoes. It means that I've got to go back to my corner for a little while. □

AMERICAN BAND

(continued from page 66)

"I get off entertaining people."

Now that GFR is off, Mark will have more time to spend on his farm. It's called the Singing Spruce Farm in Parshallville, Michigan, about 35 miles south of where Mark was born. "I like the weather and I like the seasonal change. I like Michigan's climate. It really puts a person through his changes, different moods."

The winter months on the farm are a time when everything is put back together. "The winter months are your repair months. You repair your machinery. When I get that out of the way I go ice fishing, deer hunting and cross-country skiing just about every day."

And maybe this spring, after his winter months on the farm Mark will be heading out with a new American band. (From an interview with Lisa Robinson.) □

BRYAN FERRY

(continued from page 26)

act, which is a drag. I am a great observer, you know. Anyone who puts out a lot, who works hard, has to take in a lot."

We discuss (if it can be called a discussion, for Bryan is reluctant) his well publicized romances with his LP Cover Leading Ladies. He has, within the past five years, been obviously attracted to a certain fantasy type, Gerry Hall is the obvious knockout summation ... the last Roxy LP cover? ... "Well, I do like beautiful objects around me..." Objects, aha!, women? "Well yes, but beautiful to talk to, or look at ... It's difficult to talk about. I am a strange blend, as I suppose everybody is, of a kind of romantic and a realist. Sometimes they cross, and I'm not sure where mine sort of merges into the other. I suppose to say I like to surround myself with beautiful things sounds very non ... It sounds a bit facile. That's part of what I like to do, but I still do have a very wide circle of characters that I'm friendly with..."

Still? As in 'now that I'm famous, I still'?

"Well, yes, now that I'm famous, I'm not a kind of snob who only likes people who've made it. There are a lot of people who haven't made it who are very brilliant. And who might not ever make it in conventional terms, because they don't have that push ... or whatever it is, to be in the right place at the right time. Lots of

unsung heroes..."

"As for talking about my romantic ... sort of entanglements... I don't think it's fair, on one hand, to talk about other people. On the other hand, I don't feel anymore domesticated than before. I mean these characters who come on like a family man. I'm not that. Not at all, and I never will be."

One more thing, in terms of your following ... there is a certain camp, homosexual element in your audience ... "Yes, definitely, because that community has been so much into ... considered stylishness. I've always had a big gay following, partly due to the visual, and partly due to the music."

The music? "Well, they're much more into the kind of superficial aspects of music. This is obviously a generalization, one is over generalizing. But, they pick up on the kind of clever things that you do, very fast. They're a bit bored by the intensity quite often. Whereas straight people, or straighter people, will be a bit more into the soulful aspects of what you do. Which gay people often find embarrassing, I think."

"In production, for instance. If something funny happens on a record, that people haven't heard before, they might hear it first."

But you haven't been labelled a gay act. "No, which in fact did happen a bit to Bowie, didn't it?" Well, he exploited that. "Well, I acknowledged it a bit with 'It's my Party' when I didn't change the lyrics. That was a kind of tribute to the gay vote, it was kind of fun. I remember I spent a lot of time in gay bars in the past, and it was nice to see that on their jukeboxes they would keep these records which were kind of classics for them. I like the idea of them having some of my records which they would consider their own. It would be nice to do a single like that..."

Do you feel an affinity ... is this a bit patronizing ... "I don't feel patronizing at all. I feel affectionate, because I have so many friends," he chuckles ... I say I can see the title now: *Some of My Best Friends Are Gay*, by Bryan Ferry.

To get back to Roxy for a minute, it's well known that you and Paul, both from Newcastle, are really the only friends in that band, yet you're nothing alike. "Well, we are really," Bryan says. "We always see the same humour in things. There is some truth in roots, and we are loyal to each other. The Northeast, especially, is a very well defined area. The same way I suppose Texas would be."

Almost on cue, Texas born-and-bred beauty Gerry enters, we take a bunch of vitamins and take off in the black Daimler into the night in pursuit of food. During dinner, I beseech Gerry to do the hoot and holler that she does on "Let's Stick Together", but Bryan laughs and says firmly, "No. This isn't 'Hee-Haw'." Richard (Robinson) suggests to Bryan that he really should think seriously about films, perhaps he's the next Dirk Bogarde ... and, I comment that the Bryan Solo Ferry is, at last, on his own. Stay tuned for the media assault. □

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Love	(#184)	(#192)	Razor Blade
# One	(#218)	(#226)	Mushroom
			(#234)

4634

ALICE COOPER

(continued from page 21)

Richard: But depressions, I'm beginning to enjoy the depression, simply because it's allowing...

Alice: That's a terrific thing to say by the way...

Richard: Well, it allows a true sense of leisure and maybe you don't have money, but you have other things and you begin to discover people.

Alice: You're right, and you go to more simple forms of...

Richard: Simpler forms of entertainment.

Alice: Right, that's why I think vaudeville is so important.

Richard: If it comes back and tv goes away, I'll become a professional magician ... I suspect sales of tv sets are down and I suspect at this time that A.) Less people have always watched tv than the networks claim and B.) there are less people watching tv than ever before, especially older people.

Alice: More people are bowling ... Maybe it's time to balance it. Maybe we put tv too high on the list. Let's put tv back in the perspective that it is a form of entertainment. So is going to the theater and so is going to the movies. Now if I don't want to leave the house I can watch the top run movies on Channel Z and LA. Two years ago it was, 'Hey, want to go see the new James Bond movie?' Now it's wait 2 weeks and see it on tv. But that means I'm missing popcorn and jujubees and that whole thing.

Richard: One of the things I'm curious about as far as tv is concerned is what I call 'budget tv'. Like they have ads for two products in one commercial. It's like 'We can't afford to tape 2 commercials so we'll do 1 with 2 products.' So then you begin to think that they will only have color tv on weekends and black and white the rest of the time and use smaller actors because they take up less space and use less light on them.

Alice: What a thought. Alan Ladd will be back in business.

Richard: Maybe it will be good for tv to go through a lean period.

Alice: What about all those people doing their things at once. Squeezing the Bounty instead of the Charmin, dogs going meow instead of barking for Purina Dog Chow.

Richard: Eventually it will get so bad that they won't be able to afford anything and the network executives will send their wives and kids out to be on tv, like amateur hour...

Alice: I think that every comedy show, if it's going to be on, should have a live audience. I think it is their responsibility to entertain the audience.

Richard: If you had a choice of being anybody on any show, who would you pick? Robert Culp in "I Spy"?

Alice: I'll tell you, that was probably the best. But I'd probably fit better as a villain in "Man From U.N.C.L.E.". One of those guys that shows up every week, the mystery villain.



Bob Gruen

"...they have to make the audience say, 'hey, I want to see them again'..."

Richard: Would you want to put yourself in a format, a weekly show where you played a character?

Alice: I've never done it but it would be fun.

Richard: What are your thoughts on the subject of what you want to do?

Alice: I would never want to be a hero. Alice could never be a hero. Just for the fact that it's not in me to be a hero. I'm not that dashing. I'd much rather be a villain. I always have been. I mean I'm just a natural villain. But I could never save anybody's life, on tv, that's just not me. Let the truck hit the kid in the street and I might try to help, but then I might not in case I might get hurt too.

Richard: You've got a nice set of circumstances now, where you've got music to make and ideas to come up with and the staging of live performances to give and putting stuff on tv. Are you satisfied with that as a set of circumstances?

Alice: It's to the point now where I really feel, and not as an ego thing, but I really feel that I worked and earned that

privilege. I was working toward an idea where I wanted to take myself to the point where I can attack on every level. And if I hadn't have gone out on a limb as being Alice Cooper in the beginning, I wouldn't have had that leverage at all. But now I think that I have it. I have enough power to go in and say, 'Look, I have an original idea for tv and at least you've got to listen to me because of the things you read about us before and the success of it.' So in other words, you build leverage. They have to listen to success. But you have to realize that it's ten years! It took me ten years to get to that point. But it's nice and satisfying and I feel right now that I'm really enjoying the fact that it took all that time to get there and now I'm reaping all the benefits of it. And I'm also happy about the fact that I made it work my own way. I guess that would be true on anybody's level. The only guy who doesn't feel that way is the guy who designed the Edsel. Cause that was a great idea, but an ugly car and nobody wanted it. □

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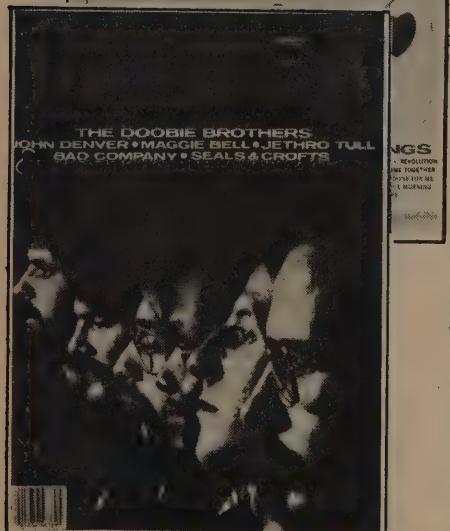
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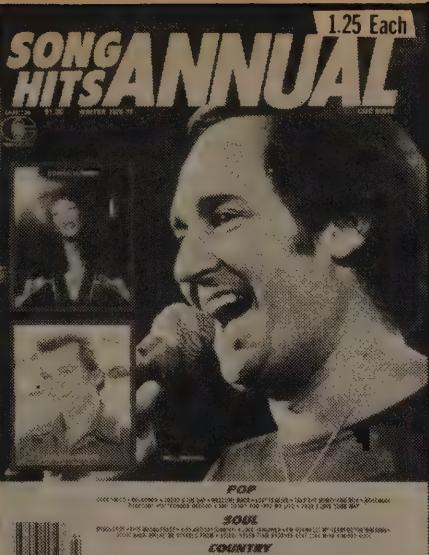
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JOHN LENNON

(continued from page 27)

technically being kicked out, he wasn't able to stay, or to travel. As such, John Lennon was virtually a "prisoner" in limbo, in this country for the past four to five years.)

As the various points in the case were reviewed, these things became known: That John Lennon was "medically admissible to the United States"; there was "*nothing more adverse in his record in London than they already knew*" (italics mine); and "the government was satisfied with his tax situation", (that is, they'll take his money.)

And - it was duly noted by the court that Mr. Lennon was not likely to become a charge of the state. This brought chuckles from the courtroom audience.

John was sworn in and answered these questions: *Other than your original conviction, have you ever been convicted of any other crime? (No.) Were you ever a member of the Communist Party or any other organization that attempted to overthrow the United States government? (No.) Do you intend to make the United States your home? (I do.) What are your plans? ("I hope to continue living here with my family and make music," John replied simply.)*

(John didn't appear nervous, or bitter, or mad. But to me, seeing this man - one of the great musical geniuses of my age - sitting there in a suit and tie quietly answering these questions - well, it made me mad ... He's been harassed for five and a half years with this and now had to sit there and listen to people discuss how much income he would generate for this country...)

But John stared straight ahead, occasionally glancing and smiling slightly at Yoko, who stared straight ahead during the forty five minute hearing, with a calm, serious expression on her face.

Lawyer Leon Wildes asked John if there was anything he had to add in connection with his request to be granted permission permanent residence, and John replied, "I'd like to publicly thank Yoko, my wife, for looking after me and pulling me together for four years, and giving birth to our son at the same time. There were many times that I wanted to quit, but she stopped me. I'd also like to thank a cast of thousands, famous and unknown, who have been helping me publicly and privately for the last four years. And last but not least, I'd like to thank you, my attorney, Leon Wildes, for doing a good job well, and I hope this is the end of it."

There was a brief discussion as to whether or not witnesses were relevant; the judge said since the government was not pressing any charges witnesses were not necessary. But ... since they were here ... (recognizing a good show?) he would let them speak briefly on John's behalf.

The first witness was Sam Trust, President of ATV. He discussed the positive effects that John's presence would bring to the U.S. music scene. The

J.S. music scene is in the "doldrums", he claimed, and the resurgence of the Beatles' records back to the charts is indicative of how great a musical force John Lennon is. He said with John living and making music here, we could anticipate a new "kick" in the music business. He also stressed that Lennon was a "revenue generator".

The second witness was Norman Mailer who identified himself as a writer, and then plugged several of his books. He mentioned that "The Deer Park" and "Naked and the Dead" were perhaps among his most famous works, and added that he "received a Pulitzer Prize".

Mailer, dressed in plaid pants and a short sleeved beige safari shirt, opened to reveal a chestful of curly gray hair, was a lively witness, even in the allotted few minutes.

He claimed that he hesitated to "interpret his (Lennon's) character, because artists often have complex characters". But he called John "one of the greatest artists of the Western World", and added, "I've always thought it was a terrible shame that we had to lose T.S. Eliot and Henry James to England, and we've only just gotten Mr. Auden back ... It would be splendid to have Mr. Lennon as well."

Newscaster / personality Geraldo Rivera was next. He identified himself as a lawyer, newscaster, and the "son of immigrants". (Rivera was involved with John and Yoko in 1972 with his "One To One" project. When Rivera was a reader of news for ABC-TV, he "discovered" Willowbrook, a home for the mentally retarded that was in a shameful condition. He proceeded to expose (or exploit, depending on how cynical is your point of view) this situation on a national basis, and one of the first steps in the program was a benefit concert headed by John & Yoko (with Elephants Memory) at Madison Square Garden. The concert raised ninety thousand dollars for the program, and the Lennons donated an additional fifty thousand dollars of their own money to the cause.)

At this hearing, Rivera stated that this money "liberated at least sixty retarded children from the pits of hell, and set them up in small residences where they could be cared for on a 'one - to - one basis'." Rivera added that he believed what was started by John and Yoko and other artists in 1972 was a turning point in the care of the mentally retarded, and if there ever was a person who deserved to stay in this country it was John Lennon.

Sculptor Isamu Noguchi was next, and he said that he was convinced that for a child of mixed parentage - such as the Lennon's infant son Sean - the United States was "the only place where he had an even chance to live normally." As this witness was dismissed, the judge said, "I've enjoyed your coffee table for years." He said it.

Actress Gloria Swanson, who looks amazing for any age (the no-sugar diet must be it) was the final witness. She related how she met John through a mutual friend who discovered the Len-

nons in a health food store. Miss Swanson was intrigued with John's interest in good food.

"My feeling is that most of the crime by the young people today comes from malnutrition," she said, "there's too much junk food they have in schools and so forth. I learned that the Lennons and I share this interest in physical well being, and I think they should be able to stay in America because they can help..."

The mood in the courtroom which was at first hopeful, then optimistic, became victorious as the judge read his decision: "I find him (Lennon) statutorily eligible for permanent residence." The courtroom burst into applause, John and Yoko smiled and kissed. Lawyer Wildes said, "Your honor, this is one decision that I won't appeal."

Reporters and TV cameramen clustered around as John was ushered into another room to actually receive the "green card", and make some comments for the six o'clock news. "It's great to be legal again," Lennon said, holding up the green card which, in fact, is a ... pale blue. (And for years they've been calling it the "Green card"...) The photo on John's card is a Bob Gruen; taken on New Year's Day, 1976. John's hair was styled in a crew cut at the time, and the pic resembles a government I.D. photo.

John, posing for pix with Yoko and a smiling immigration official (is it possible that this was the same man persecuting him for all these years?), held up the card and said, "I'll tell my baby, thank Yoko and the immigration service for finally seeing the light."

Responding to reporter's questions he said, "No, I'm not bitter ... I can't get into that ..." and again, thanking Yoko (who seemed to be crying just a bit), "I've always thought there's a great woman behind every idiot".

He added, "I know I can travel now, I know I can get on a plane and go to Hawaii ... Leon wouldn't even let me do that. I would be afraid if we were on a plane to L.A., and if we got snowbound and had to end up in Toronto, or something, that I wouldn't be able to get back into the country. Now I know I can get a travel brochure, or look in the travel section of the Sunday newspaper (Note: I think John might have been about to say the *Sunday Times*, but, old hand with the media as he is, he caught himself so as not to offend any other papers?) and I can go to some of these places."

When asked why he wanted to live here, he said, "Well I've said this many times. I have a love for this country, and two thousand years ago we all would have wanted to live in Rome. Not in the hills, but in Rome, and now, this is Rome. This is where the action is."

How would he and Yoko celebrate? "Well, I think we'll just go home, open a tea bag, and look at each other."

What they actually did do, however, was to stop by Serendipity's - a well known upper East Side ice cream parlor - where just this once, John broke his no-sugar regimen and had some chocolate. □

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Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

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JOE PERRY

(continued from page 37)

easier to be on the road. I mean, she makes sure my bags are packed, and if I get really drunk she takes care of me ... what are you going to do, sit in the Holiday Inn alone? And it's better, because we always search out places to go if we can, we find something to do together.

HP: There are a lot of musicians who wouldn't want the people they care about on the road with them, for a variety of reasons...

Joe: Well, for some people — maybe they just don't want to be with them. For some it might be better to be away from them for awhile. I went through all that running around when I was in apprenticeship for years in Boston. And it had nothing to do with being in a band, I was just a young kid running around, and that was that.

HP: What other bands would you still like to go and see?

Joe: Nobody. I don't know. I'd go see Queen if I could. I met Brian May, and he's a really nice guy. He's a good guitar player. Jeff Beck — I would go see him.

HP: Well, he's doing all those opening

dates for you...

Joe: Yeah I know, so there's no problem there.

HP: Don't you think it's weird?

Joe: No, we asked him to.

HP: No, I don't mean that. Did you ever think in 1967 that Jeff Beck...

Joe: No, of course not. But — his bands are always great. It has nothing to do with the level of proficiency; in relation to his appeal ... well, we're just a lot more far-reaching, and that's why he's playing under us now. More like middle of the road...

HP: Do you ever wonder why so many people are picking up on you?

Joe: Yeah, I spend a lot of time thinking about that. I think we were just turned on by something and now we're just a lens of whatever that energy was. I don't know. The format has always been there. It's been there for twenty years and we're just — well, we were turned onto whatever it was that turned us on in the 1960's, and now it's just coming through us again. I'll never be as good as Chuck Berry, or doing new things, or channelling old things. But on the other hand — five years from now, there may be someone who would think, 'well, I'll never be as good as Aero-

smith...' I don't think there's ever anything really new, but there are some people who put more of themselves into it.

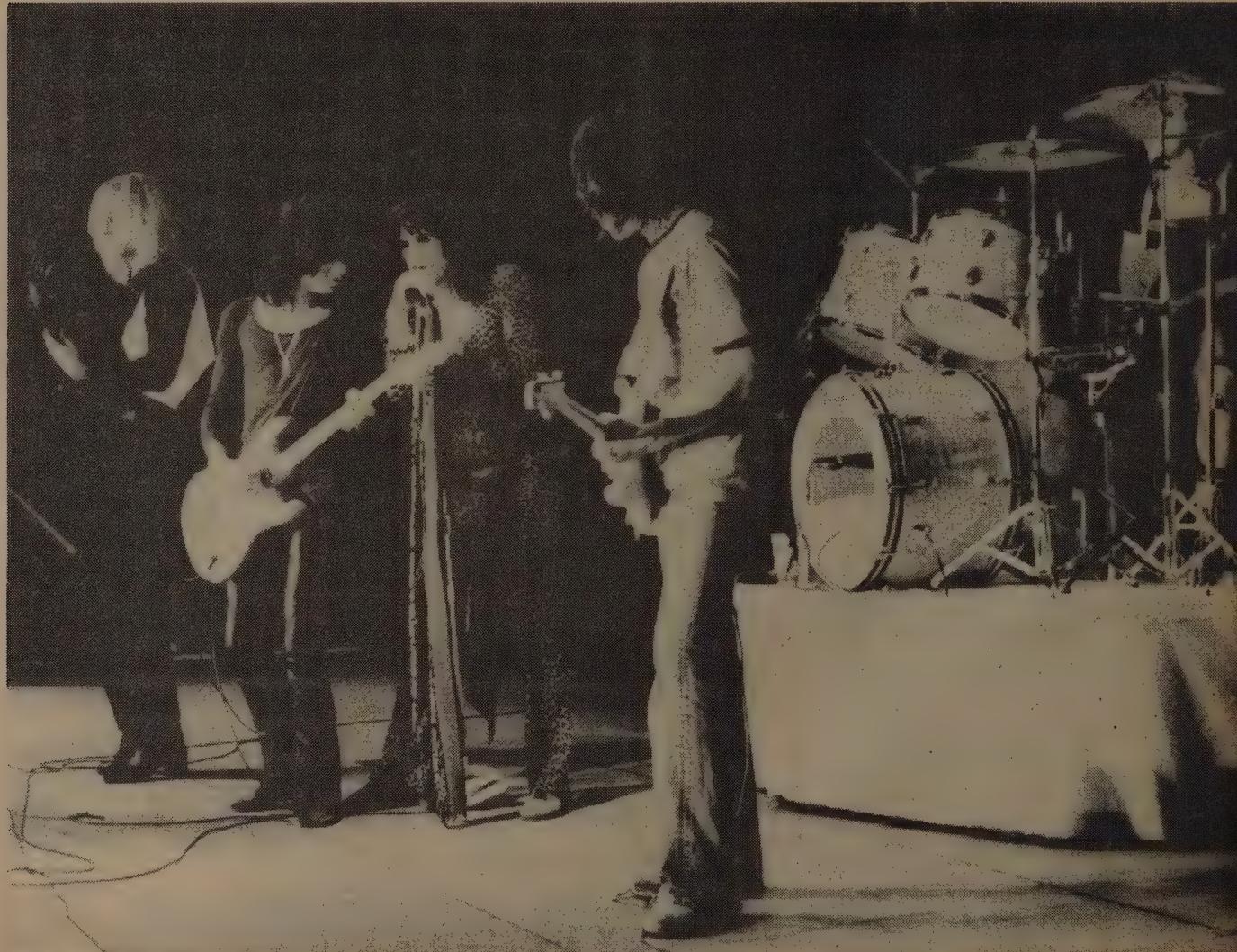
You can always see the roots, but some people sound more unique — like Hendrix. I mean you could see where the roots came from, but the guy was a genius. Once you get to that place ... you get set free. He just went on until he burned out. Like a meteor ... all of a sudden, sshooo ... it's too bad. But then, if he'd been another kind of person and he'd really been cold about it, he might be alive today, but he never would have been as hot as he was when he was hot. You can't be *totally* unique, you know ... You always have to use the medium, and that's rock. I don't know, I don't think we sound as derivative as some bands do. There are some songs that are pretty unique that we do...

HP: Do you ever get nervous anymore?

Joe: No.

HP: Do you miss that? The tension...

Joe: Getting nervous? It's a pain. I mean, your hands shake a little bit, you don't need that. Going onstage ... well, there's tension in that, but, you get off. It's fun. It's energy, because you know what's coming up. □



Jeff Beck joins Joe for a jam in California.

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Are you one of the lonely? If peace of mind, happiness, or love fulfillment is what you want, repeat the Chant on page 33 exactly three times just before the moon rises.

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Within a short span, she met and happily married a young and handsome attorney. See page 47 of this amazing guide!

CHANTS UNITE HIS FAMILY. After years of misery, Lester M.'s wife left him and took their infant son. Lester turned to the Chant on page 28: "I m— b— t— m— o— p— h— p—." In a few days his wife and son returned, and swore that they would live a different life!

CHANTS LESSEN SICKNESS. Dora T. was nearly sixty and the doctors told her she had an incurable ailment. She used two Mystic Chants to overcome age and sickness. In less than a month, her symptoms decreased. See pages 31-33.

CHANTS BRING SUCCESS. A young girl slaved as a lowly clerk. To get out of this rut, she said: "I a— w— c— p— a— c— s— a— p—," ten times a day. Lo and behold, she was given a position designing new fashions, making more money than she had ever dreamt possible! Would you like an exciting well-paying job? Use the complete set of Chants on page 51.

CHANTS FOR PAINS. A woman of 45 (see page 82) suffered from pains each month that were so severe she had to go to bed. A friend told her about this Mystic Chant: "I n— i— m— m— a— b— c— w— t— p— p— o— r— g— h—," and she showed immediate improvement. Take a few minutes and say the Chant on page 80.

CHANTS FOR HIDDEN TREASURE. An elderly woman had a small home on a plot of ground where she lived after her husband died. Once the insurance money was spent, she had no source of income and used a Mystic Chant to get money. That night, the figure of her husband appeared to her and told her to dig at a certain spot. She found \$15,000! You too can use the Chant on page 126.

CHANTS FOR OPERATIONS. A woman needed \$1,000 to help her mother get an operation. She kept repeating the Mystic Chant: "I w— t— s— o— o— t— d— s— I c— p— t— s—." The next morning, a famous surgeon assured her that he would operate for no charge. See on page 144 how the operation was performed!

CHANTS FOR LUCK. One man playing dice



Try this Chant for Riches (see page 53) without risking a penny. See details below.

at Las Vegas used a special Mystic Chant.

The first roll came up 11. He tried again, and they came up 11 again. The third roll was also successful, and as the man had let his dollar remain on the 11, his small investment brought him a small fortune! See how he did it on page 140.

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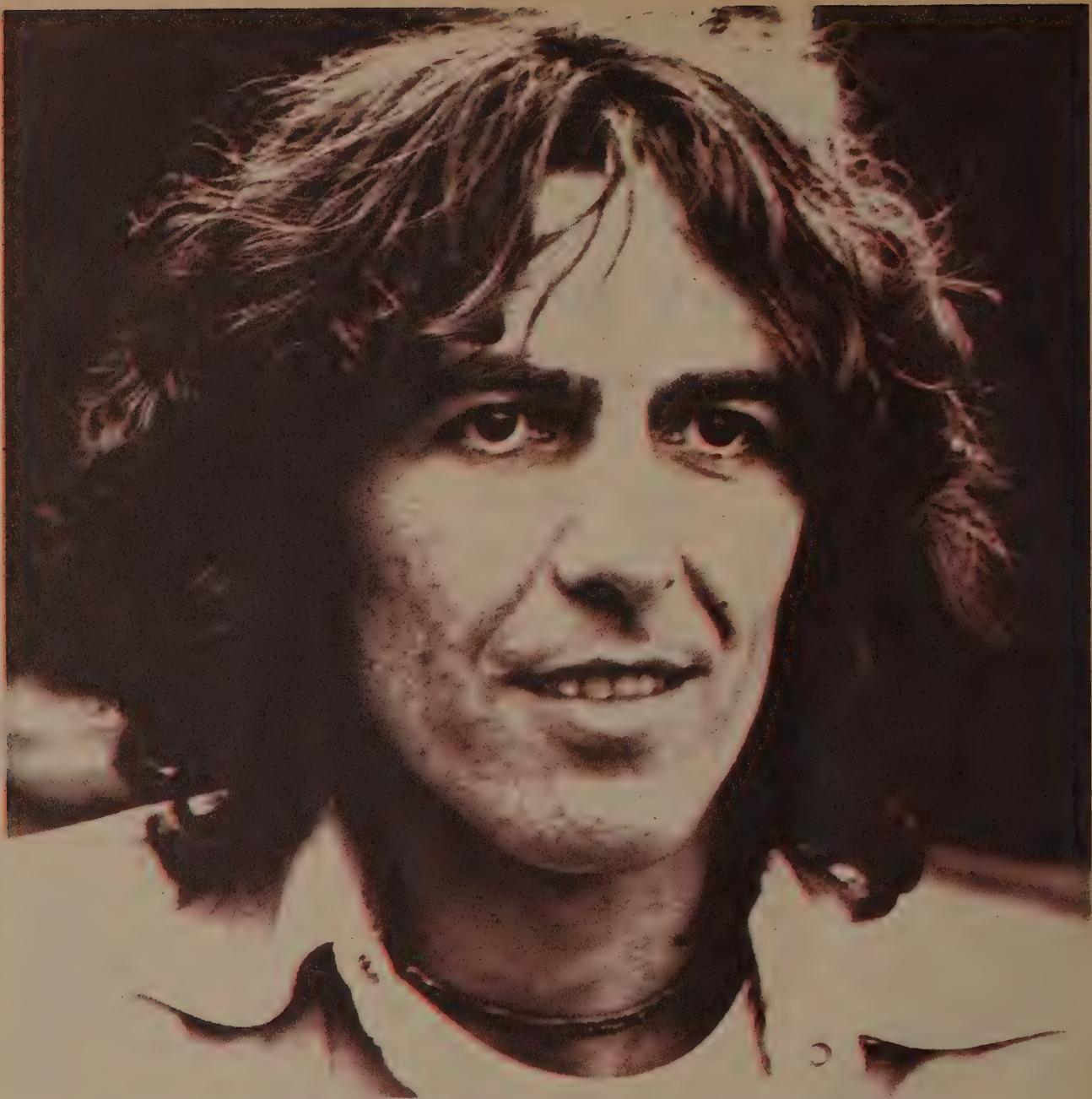
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George seemed younger, smaller, and far more amusing than the image he's been saddled with all these years.

GEORGE HARRISON “Cute” Again

by Lisa Robinson

The beard and the moustache are gone, his hair is shorter and slightly waved, and, in his own words, George Harrison is “cute” again. Sitting in his Los Angeles home at the top of Beverly Glen Canyon, wearing a denim jacket trimmed with satin, jeans and a Dark Horse T-shirt,

and smoking Gitane, George seemed younger, smaller, and far more amusing than the image he's been saddled with all these years.

He did not seem like a desperate man.

“This is an important time for me,” George said. “I think I need to come

around again; like another lap. You know, ‘remember me, folks?’”

“And,” he added, “I think it’s time I talked to people. I haven’t really said much for the last couple of years.”

For the next four days following this interview, George would indeed talk to

people. Accompanied by the president of Warner Brothers Records and an impressive promotion staff, Harrison flew the Kinney jet to Chicago, Boston, Washington, D.C., and New York. In each city, he met radio and press people at lunches and/or dinners in his honor, previewed his "33-1/3" lp with Pythonish films he'd made, smiled, posed for photos ... the whole trip.

The afternoon we talked was before the Los Angeles reception in the posh Chasen's Restaurant, and George seemed to be looking forward to the activity. "It's an important time for me because I've been through a few loops these past few years. This is my first record on Dark Horse, I've looked forward to that. And it's a very up, positive album. I feel very happy about Warners, they have so much enthusiasm about me, it's great."

George certainly has not had an easy time these past few years. He admits to being unhappy with recent "negative" albums, and the 1974 tour was hailed with a largely negative response. In addition, he was recovering from a bout with hepatitis this past summer and finishing up his album when he was successfully sued for "My Sweet Lord." Then, when he returned to L.A. with that album under his arm, George was informed that A & M Records (which housed both George and his Dark Horse label) had brought suit against him for \$10 million for "non-delivery" of the lp.

That legal hassle was eventually settled out of court, and George quickly switched to Warner Brothers, — both himself and Dark Horse.

George admitted straight away that he was getting used to lawsuits. "You know we started out as musicians," he said with a wry smile, "and we've got sucked into it as if we were lawyers and accountants. It's unbelievable, a pain in the neck, really. The Beatles' depositions were terrible, but the next worst thing was the 'My Sweet Lord' lawsuit.

"See, a lot of people sue people like us because it's aggravation for us, they think we'll settle. The guy who wrote 'He's So Fine' actually died in 1967, or 1968; so he never even heard 'My Sweet Lord'. And I'm sure if he was a musician he wouldn't have flinched. But the guy who is his accountant, who is a real sneak, just saw this as money pourin' out of the sky into his lap.

"There are different mentalities. People who go out of the way to do something like that, to copy something, and then there are musicians who realize that all music is related in a way to something else."

When you first wrote it, or played it back for the first time, you didn't think the two songs sounded alike??

"No. I went through all this in court. See, in 1968 the big song was 'Oh Happy Day', and that was the song for me. It was so up and positive, and I thought it was great to be able to do something both spiritual and commercial. What's the point of doing something no one's going to hear? So I really wanted to come up



"It's an important time for me because I've been through a few loops these past few years."

with something like that, and incidentally, the chord changes on 'My Sweet Lord' are the same as on 'Oh Happy Day'.

"Anyway, I was playing 'hallelujah' over and over on the guitar one day, and I put in 'hare krishna' and it fit; both in syllables, rhythm, and in the meaning of the glorification of God. I thought it was a good way of getting 'hare krishna' into the song. Then I did some scat singing to tie all the parts in together, and what had been a big chorus eventually got refined into a sequence for recording.

The entire lawsuit was hinging on the first three notes of the song, as well as the four notes of the chorus, but the sheet music for that song was just what happened to come out on that recording date. For all I know, those same notes could have been arranged differently on another take.

I guess I finally realized that the songs sounded similar when the song came out

on the radio in 1970 and a few disc jockeys got off on the idea. But you can listen to a number of records and hear other songs in them. I don't consider it a 'lift,' because in my mind I was trying to do a 'Oh Happy Day'. And I was trying, in some subtle way, to unite the eastern and western thing of hallelujah and hare krishna."

As for the effect of the lawsuit: "It was a heavy emotional thing to have to go into court and play the guitar," George says. "All the secretaries from the other courts came, it was like 'oh, let's go see George doin' a concert in court.'

"Personally, I don't really feel it damaged me. If it was the only song I'd ever written, I'd feel bad, you know? But I just feel annoyed, because I know the motives behind it weren't very nice. I saw that guy in court and I wouldn't buy a second-hand motor car from him."

George has attempted to keep his sense of humor about the "My Sweet Lord" situation; his new single, "This Song" has

lyrics that obviously refer to the court case, ("This song ... doesn't infringe on anyone's copyright ... this tune ... there's nothing bright about it..."). The case was called Bright Tunes vs. Harrisongs, etc.).

"It has put me through a period of real bad paranoia though," he said. "Every time I pick up the guitar to play something I think, 'oh, oh, this sounds like' ... I can't help it, I do it all the time now."

To change the subject a bit, is it difficult being an "ex-Beatle"? "Yes," George smiled. "As Derek Taylor would say, being born in Liverpool carries with it certain responsibilities." And, as for the inevitable Beatles - reunion question: "Well, that man who offered us five million dollars was supposed to also promote a match between a man and a shark, so my suggestion was that he, Sargent, fight the shark, and the winner could promote the Beatles concert."

George had said, before his 1974 tour, that he would never want to play with Paul McCartney again: "I couldn't see it," he says now. "Obviously if we did, we'd compromise ... But you know, I went to school with Paul. He was a year older than me. I met him when I was thirteen, and we were together for seventeen years before we split. People in America think that we got together around 1964 and split up in 1968. But from 1956 I was hanging out with Paul, and a little bit after that with John. When you're so close, you tend to lock each other up in pigeonholes, and for me, it was difficult. Because musically with Ringo and John I had no problem, but with Paul, well, it reached a point where he wouldn't let me play on the sessions.

"I say these things because it was a part of our splitting up. But at the same time, I have a tendency to defend Paul, John and Ringo too, if anyone else said anything without qualification about them. After going through all that together, there must be something good about it. It was all part of a solid experience. It's just that around 1968, everyone's egos started going crazy.

"Maybe it was just lack of tact, or discretion. But a lot of feelings got hurt and probably the biggest problem of all was that there was no way Yoko Ono or Linda McCartney was going to be in the Beatles. That really helped put the nail in the coffin. And that's said without any bitterness against Yoko or Linda, because I can really enjoy them as people. But let's face it, the Beatles were not with Yoko or Linda.

"I suppose it was a result of Yoko being an outsider, coming in, and John was pushing her, and she had such a strong ego anyway. Then Paul got Linda to get his own back.

"Anyway, it's all past. I haven't seen Paul since his party on the Queen Elizabeth a few years back. That's the only time you see him anyway, when he's having a big party. Who wants to be invited to a party of Paul's and you walk in and find yourself another statistic in a pop paper? They have all these camera people to show who came to his party ... I don't want to meet an old friend like that.

"The only thing that would get us together again is if we really wanted to be in each other's company so badly, and to make music together."

Wouldn't the problems be the same?

"They probably would ... Like in the film 'Let It Be,' that part that was so awful for me to see. Where I say 'look, I'll play whatever you want, I'll play if you want me to play, I won't play if you don't want me to play, but just shut up with all this.' That's no fun. Life is supposed to be enjoyed. That was the day I left. For me, that was when I made my decision, it was the final straw.

"We'd gone through the double white album, which was misery, that was when all the women were coming in. That album went on a long time, but we just made it through. Then I went to LA to do an album with Jackie Lomax for Apple, had been hanging out with all these musicians in Woodstock, went back to England for Christmas, and January first we four got together for what was to become 'Let It Be.'

The very first day, as soon as we got back together playing, Paul went into this 'you do this, you do that, don't do this, don't do that,' and I thought, 'Christ, I thought he'd woken up by now.' Because he seemed so understanding when he'd sing songs like 'Let It Be.' He comes over as sort of hip to that, but when it comes to practicing ... it was just misery."

You didn't go home and sit in your garden and cry...

"No, I went home and wrote 'Wah-Wah.' But then we got together somehow to finish up 'Let It Be' which was a film of us rehearsing, and an album of us rehearsing. Then somehow we did 'Abbey Road' later in the studio, although it came out first. But that was nice, at least it was a nice album to exit on."

I asked George if he felt he's been misunderstood because of his religious involvements. "Yes," he said, "because people take their concept of religion and put it on me. All that orthodox training, heaven and hell, black and white, fear ... I've always been against that; when I went to church and saw people putting on their best suits, pretending to be nice, then going home and beating up their old ladies, I thought it was bullshit."

"My involvement with a spiritual life, or a love of Krishna, has to do with singing and dancing ... and manifesting my own divinity. We're all potentially divine, and I never could relate to that concept of someone up *there* and us all down *here*..."

"It is difficult for me to lead a spiritual life and remain in the music scene. The music world is often ... seedy. It's pretty difficult, and I go back and forth. But on the occasions when I've been very straight, there are few people I can hang out with. Most of them have no purpose in their lives other than what they're doing at the time. The relationships are superficial, you're not really connecting. It's sad, because so many of the musicians I know get crazy ... and they're all potentially divine. They're my friends, and I love them, ... but it's hard. Gary Wright is

a close friend of mine, we have basically the same goals. It's a supportive relationship as opposed to the ones who just sap your energy and then spit you out."

George said he'd gone through some bad periods in the past few years: "I've stopped drinking totally now, but in 1974 and 1975 I drank a lot of brandy and tequila. No wonder my little liver has almost fallen out. I've always had things to pull me out of the craziness ... like hepatitis. Now I feel much stronger, like any loop you go through, if you come out of it all, you come out stronger."

"Also, after five years of trying to figure out how to get all these great classical Indian musicians together, and at great expense, I went on the road with them and Ravi Shankar. I thought it would give people another kind of experience other than just watching Led Zeppelin all of their lives. But the audience as a whole didn't want that. There was a great response from a lot of people, but on the whole it was negative. People really fear the unknown, they'd rather I just go out and sing 'She Loves You' or 'Here Comes The Sun'."

"A lot of misunderstanding went down," George continued. "I wanted to play to people who were interested, and I wanted it advertised as 'George Harrison and Ravi Shankar'. I even wanted the ads to read 'Don't come if you don't want to hear Indian music.' But of course they didn't advertise it that way. Bill Graham was afraid that it would confuse people. It wouldn't confuse anyone, he was just afraid the shows wouldn't sell out."

"I just wanted it clear that it was me, then. I got criticized for putting Billy Preston on, but for me it was important. There was a huge audience that wouldn't have seen Billy Preston were it not for that situation. And I couldn't do what the Stones do, which is have Billy there and sing one or two tunes and just as soon as he has everybody up dancing, cut him off and have Mick swing across the audience on a rope. That's disgustin'. If you're gonna have Billy, have him, but don't strap him to the back of the stage..."

How would you tour now?

"Well, I don't know ... I wouldn't like to compromise myself the way, say Wings, or Paul did. For me that was a compromise. Of course, I like Indian musicians, and I feel an obligation to present music to people that I think is good. It's meant so much to me, maybe it can mean something to someone else who wouldn't have heard it otherwise. For me, the problem with Wings' set was that there wasn't enough Indian music..." he laughed. "I could go on the road and do all my cute songs and everybody would love me, but I don't think it's very creative. For me, it would be selfish, because it would be a glorification of myself."

"I don't know, it is a problem. I guess for the time being I'll do what people want ... which is to write my own songs, sing all the nice tunes people will like. I have to show people that I am nice, actually, and I can be cute." □



Further Adventures Of THE ELECTRIC LIGHT ORCHESTRA

by Richard Robinson

The Electric Light Orchestra is a real second generation band. They carry on the spirit of the rambunctious and legendary Move who tickled critics and terrorized audiences in the late 60s when they smashed TV screens between songs and threw tomatoes at the front row. There isn't much about the Move musically in ELO except that they now perform "Do Ya," a minor U.S. hit for the Move. But the spirit of adventure with which ELO approaches their performances is reminiscent of the Move's attitude and former Moves Jeff Lynne, Bev Bevan, and Roy Wood participated in ELO's first incarnation back in 1972. Since then Lynne has assumed

control of ELO and worked the band forward into the enviable position of having four gold records.

Lynne and Bev say they don't miss the craziness of the Move. "Not really. It was fun sometimes, but it got dangerous too. Especially smashing TV sets, with glass flying all over the place. We didn't think we were being theatrical. It was a fun thing, really; also we had a manager who was really crazy. None of it made any sense really. It was just something that was topical, to be talked about."

"Now we come on with a straight, more sophisticated show," Lynne remarks. While "straight" and "more sophisticated" don't exactly describe ELO's performance, they are a fair

assessment of how far ELO has come since Lynne's Move days. While he says, "people like to pigeon-hole things. I think our music borders on a lot of styles," many critics refer to ELO as classical rockers because of their use of Beethoven and other dead composers, their violin and cello section, and their use of members of symphony orchestras and opera companies on their albums. Truth is that ELO has maintained a firm foothold in rock, or else something's going on with rock fans who spent more than \$10 million last year buying ELO albums and concert tickets.

The present ELO line-up is a stand-off between rock and classical talent. Jeff Lynne, lead vocals and guitars; Bev Bevan, drums; Richard Tandy, keyboards; Kelly Groucutt, bass and vocals; Mik Kaminski, violin; Melvyn Gale, cello; and Hugh McDowell, cello. "We all really like each other," Lynne says. "It took us a while to find the right combination of people, but now the inner harmony extends also to our roadies, our sound and light men, our management, the record company — everybody around us is our organization." Lynne adds: "The string section is all classically trained.

I only know a few classical pieces."

A third important element in ELO's live appearances is their visual presentation. The group was an early experimenter with novel effects and their use of lasers is popular with their audience. On their last tour, a huge hot air balloon rose behind the stage at their outdoor dates and was used to bounce a shower of green laser beams on the audience.

"When we tour this spring we'll have a much bigger stage show," says Bev Bevan. "Mostly more lighting effects and more lasers. The laser show is really popular."

"The funny thing is, we just started with a couple of lasers a year ago, and it's built up now to where it's a major part of our show. And we never thought that an elaborate light show was playing on the name of the group

until someone brought it to our attention. Really, it just never occurred to us before."

"And," he says with a laugh, "the only place we weren't allowed to use the lasers was in 'swinging' London."

Although the band is English, Bev says they feel like an American band. "Everything is plainer with America in mind. It's not just the money we make here, although obviously it's important because otherwise we couldn't afford to put on the shows we do now. It's just that America accepted us straightaway. They liked us before anybody else did."

Part of that liking comes from their live laser show, part from their musical combinations, and part from their ability to write or concoct hit records: singles like *Roll Over*

Beethoven, Showdown, Can't Get It Out Of My Head, Blue Boy, Evil Woman, and Strange Magic: albums like *Ole Elo, Eldorado, and New World Record*.

The men of ELO are certainly not rock and roll rebels. They concern themselves with making music and presenting it as entertainingly as possible. They've been tremendously successful at that. But still it's nice to know that somewhere in the ELO family tree lurks the spirit of the Move. As some scribe at United Artists Records wrote in the ELO bio, "unlike many other English rock groups, ELO does not throw television sets out of windows..." No, they probably don't. But it's nice to know they got where they are today by occasionally ramming their boots through TV sets. □



Jeff Lynne • Bev Bevan • Hugh McDowell • Mik Kaminski • Melvyn Gale • Richard Tandy • Kelly Groucutt

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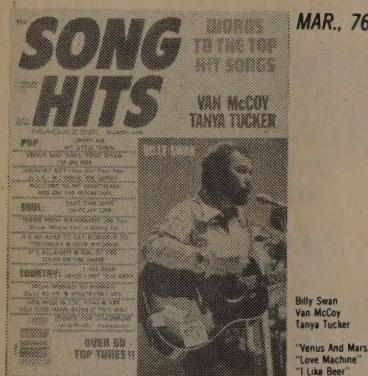
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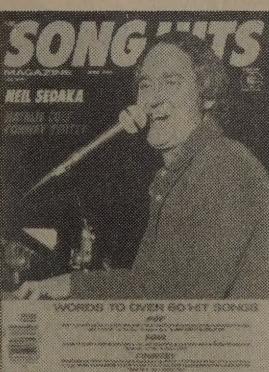
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File No. 4-12-6 . . . Mrs. R.V.C., California: "I wear my Magnator Cross necklace every day. I only take it off at night. Since I have been wearing the Cross my health has improved. Before I had high blood pressure, my legs ached, at night the soles of my feet would burn like fire. I had terrific neuritis pain in my right arm and shortness of breath. I had to take pain pills and tranquilizers on a regular basis. I wear my Magnator Cross under my clothing next to my skin so as to get full advantage of the magnetic power it produces."

"Now my blood pressure is down to normal, my feet and legs do not ache and burn. The neuritis in my right arm is nearly gone. I only feel it slightly on occasion."

"Now I am not short of breath. I am 66 years old and have started jogging a little and doing exercises."

LUCK IN RENO!



File No. 3-18-6 . . . Mrs. E. B., California: ". . . I do love my Cross Magnator. I had good sleep and felt real good." When I went to Reno, of course I had my Cross Magnetic on. I had about 3 or 4 nickels in the machine and I had a \$7.50 jackpot, a few nickels more, another \$7.50 jackpot. I had 4 on that same machine, it was so lucky with my Cross Magnetic, my girlfriend had nothing . . . we went farther up and there was a feller who played those dollar machines. I stood next to him and I asked did you win anything he said so far not. I held his arm, I told him put in two dollars, you will win he did it and out came 36 dollars . . . He put in 2, got 36 dollars, he scooped it up he said I quit, but he put in 2-dollars more and said "honey you pull the handle and what comes out is for you". I did and out came 6 dollars, but I told my Cross of Magnator to win for me. Now Sir this is the God's truth, it does really work and I wear it every day and I am so happy with it."

FINANCIAL PEACE-OF-MIND!



File No. 6-18-5 . . . Miss M.E.W., South Carolina: "It is my pleasure to relate the incredible things that began happening on Tuesday, May 27, 1975. This is the date that the rural mail carrier placed my Cross of Magnator in the mailbox. Along with the Cross came three checks that I had anticipated receiving weeks in advance. I drove from the mailbox to the bank and deposited the checks. The closed sign appeared on the window as I drove away. I breathed a sigh of relief to know my checks would not be returned because of inadequate funds. At this point, I realized the magnetic power of the Cross had attracted good fortune the day it was delivered. The moment I adorned my neck with the elegant cross I experienced a precarious sensation that promptly subsided into a miraculous feeling of relaxation."

"On Tuesday, June 10, 1975, my entire nervous system suffered a tremendous impact as a result of being stung by a Portuguese Man-O'-War. The virulent poison from the stinging cells produced livid welts where the tentacles touched my body. The excruciating pain was almost unbearable, but upon freeing myself from the vacuum-like suction of the burning tentacles, I went to my room . . . picked up the Cross of Magnator, fastened it securely about my neck where it has remained undisturbed since my encounter with the Portugu-

uese Man-O'-War. Needless to say, I had a close call . . . There are those who will witness that my statements are true and I have documentary evidence to support these facts. The moment the Cross of Magnator touched my skin, the livid welts began to diminish and the respiratory and nervous symptoms soon vanished. By the time I reached the hospital I was much improved, and it was not necessary for me to remain in the hospital."

FAMILY HAPPINESS RESTORED!



File No. 2-21-6 . . . Mrs. D. H., Florida: "My husband and I were going to get a divorce for a long time . . . I did not want to get one as I loved him very much. We had been quarreling for 5½ months. I decided to buy the Cross and hope he would change his mind."

"As nothing else seemed to work, I received the Cross in the week of February 4, 1976. One week or so after, we went back together. The same day I put the Cross on he was so nice to me. I could hardly believe it. When he leaves he kissed me, when he comes home he kisses me . . . we are living very happily, thanks to the Magnator Cross."

HEART TROUBLE RELIEVED!



File No. 10-10-5 . . . Ms. D. H., California: "I was very sick for 6 weeks. My doctor . . . tell me the valve of my heart don't work right any more because rheumatic fever. I make my will . . . and I prepared . . . for the open heart operation I suppose to have . . . I was in bed the Monday I received the cross. The following Wednesday I go see the doctor . . . I pass every test and I have nothing anymore in my heart. Thank you."

ALLERGIES RELIEVED!

File No. 9-1-5 . . . Miss D.L.S., New York: "My doctor has been treating me for hay fever and dust allergy for thirty years. The Cross of Magnator I ordered from you arrived on my birthday, August 24, and I put it on as soon as I opened the box and admired its beauty. I keep it on even when sleeping and have held good thoughts for its effectiveness. Every day I've been expecting the onslaught of sneezing, itchy eyes, ears and throat but so far I've had NO SYMPTOMS! There is no explanation for it EXCEPT that the Cross is living up to its reputation."

"After all the years of injections and I've had to take pills in addition, this is unbelievable and WONDERFUL! I didn't really expect anything to happen and I am truly grateful. I have had a painful planter's wart on the bottom of my left foot that I've been trying to get out for years — even THAT is showing signs of healing."

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**Order today to qualify
for a \$100 cash gift.**



Once you have actually worn the Cross next to your skin, you may want to tell others about your experience. As an encouragement for you to do so, we will send you a unique honorarium of \$100 in cash — if your comment and experience is used to help us spread the word about the Cross. So, wear the Cross, and write us of your experiences. You must swear your statement is true and have it notarized by a notary public for it to be considered. When we receive your letter and decide it can be used, we will send you a certified check for \$100 cash. Since 1975, over 50% of the testimonials submitted were published, and honorariums paid. In the future, we will continue to publish a similar number of meaningful testimonials.

ORDER NOW AND SEE IF IT DOESN'T IMPROVE YOUR LIFE!

**AMERICAN CONSUMER, Dept. MGCK-7
Caroline Road, Philadelphia, PA 19176**

Yes, I want to see if the Cross of Magnator can help me. Rush my order and I will wear it next to my skin for 15 days to judge the results. I must be completely satisfied or return it for a full refund (except postage and handling).

Please send me _____ (MGCK) Cross(es), gold-plated with 24" chain . . . only \$14.95 each.

SAVE \$3.00! Order 2 for only \$26.90.

Please add 75¢ per item to cover postage and handling.

Total amount enclosed \$_____ PA residents add 6% sales tax. Check or money order. No CODs please.

CHARGE IT, (check one) Exp. Date _____

BankAmericard Master Charge American Express **BANK NUMBER** _____

Credit Card # _____

Name _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

Canadian customers, please send orders to:

Mail Store Ltd., Dept. MGCK

312 Rexdale Blvd., Toronto, Ontario M9W1R6

(Ontario & Quebec residents add sales tax)

4009-007



Final Triumph Over The Basic Cause Of Overweight NOW! THE DOCTOR'S PILL THAT HELPS CONQUER FAT FOREVER!

ON THIS PROVEN LIFETIME SLIMNESS PROGRAM

Called the "Total Contentment" pill — it's safe as a cough drop, gentle as a vitamin pill . . . yet so effective it helps shut off your appetite for hours at a time. Meaning: instead of gorging yourself . . . instead of yielding to hunger . . . instead of battling those constant urges for snacks . . . you simply reach for a pill instead of fattening foods, and lose up to 6 pounds of fluid and fat the very first weekend.

Even more significant as long as you follow this medically proven lifetime slimness program, you'll never again suffer embarrassing fat build-up for the rest of your life — even if you've been hopelessly overweight for the last 25 years.

YES! NOW LOSE 20, 30, EVEN 40 — OR MORE POUNDS, AND KEEP IT OFF FOREVER!

Yes, what you are now looking at is the last ad for a reducing product you will ever have to read in your life. Because just 60 seconds from now you're going to discover how medical science now makes it possible for you to lose 10, 20, 30, even 40 pounds — or more AND NEVER GAIN IT BACK FOR THE REST OF YOUR LIFE. That's right! Lose up to 12 pounds in just 14 days . . . shrink your waistline up to 3 inches in a mere 2 weeks' time . . . and even more important, discover the way to make yourself ENJOY PERMANENT SLIMNESS FOR THE REST OF YOUR LIFE! In other words, PERMANENT LIFETIME SLIMNESS — FINALLY YOURS. Thanks to this doctor's brilliant program and the TOTAL CONTENTMENT PILL.

NOW! A LIFETIME OF SLIMNESS WITHOUT THE TORTURE OF HUNGER

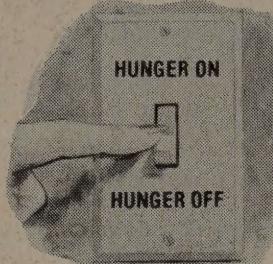
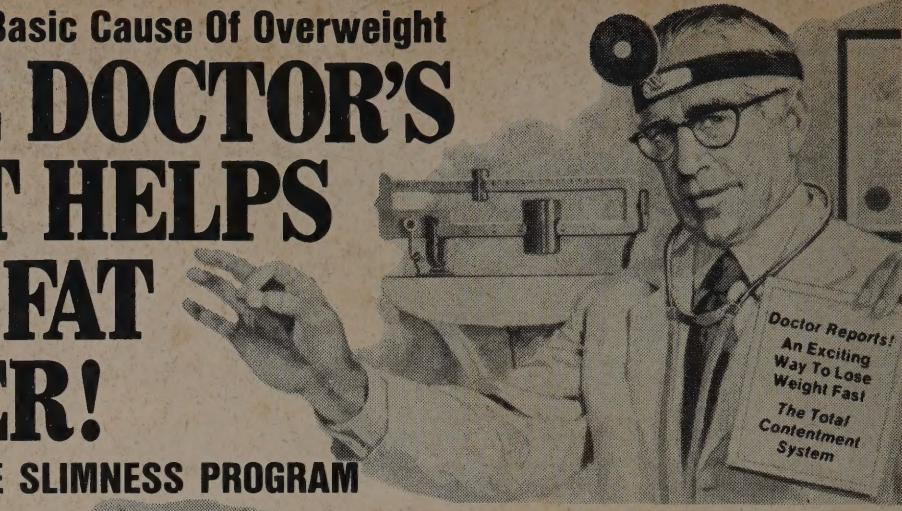
How can medical science make this lifelong dream come true? It's simple. Because doctors have developed a remarkably easy way for you to TURN OFF EVEN A RUNAWAY APPETITE any time you want JUST LIKE YOU TURN OFF A LIGHT SWITCH! Yes, actually command hunger to STOP in just minutes — the problem is not "almost instantly" but "on the spot," before meals, at meals, between meals



Amazing "Meal-In-A-Pill" Gives Total Satisfaction . . . You're Simply Never Hungry

VITAL NOTICE:

You must promise to eat. Yes, even though the TOTAL CONTENTMENT PILL has the ability to turn off your appetite just like you turn off a light switch YOU CANNOT GO ON FOR LONG PERIODS EATING NOTHING . . . even though you have no appetite. Sure, you'd lose weight like crazy . . . but the doctor says it's unhealthy. You must eat at least two meals a day . . . even if you have to force yourself. And he provides you with a way to stimulate yourself so you have a balanced caloric intake . . . no matter how little you care to eat. We urge you to show this entire program to your own family physician and see if he doesn't agree that this is a medically-sound approach to the problem of obesity.



Now Shut Off Your Appetite On COMMAND Just Like You Switch Off A Light

. . . and make excess pounds and inches disappear from sight so fast . . . that in a matter of weeks you may actually need a brand new wardrobe.

NOW COMES MEDICAL SCIENCE'S INCREDIBLE "MEAL-IN-A-PILL"

The secret behind this miracle program that conquers fat forever is a brilliant new development called the TOTAL CONTENTMENT PILL — that according to medical experts is so effective, just one pill has the same hunger-satisfying potential as a serving of bread, mashed potatoes, or any of these filling foods you would normally heap on your plate. Yes, one single pill that gives you virtually the same "fully satisfied" feeling as a main dish of a delicious Sunday dinner . . . even on people with runaway appetites.

In other words, even before you have those first pangs of hunger . . . that maddening craving for food . . . you simply put your appetite to sleep with this amazing "meal in a pill". Because just like water turns off thirst, this incredible TOTAL CONTENTMENT PILL turns off hunger AUTOMATICALLY . . . any time you want!

PERMANENT LIFETIME SLIMNESS ONCE A DREAM — FINALLY A REALITY!

Best of all, because it was developed by doctors, the TOTAL CONTENTMENT PILL is not only as safe and mild as a vitamin pill, but so gentle that the only sensation you experience is that of total satisfaction. And the only change you'll feel or see is in the smaller size of your clothing!

YOUR TUMMY FEELS LIKE YOU FEASTED — BUT, YOUR WAISTLINE LOOKS LIKE YOU FASTED!

What does this mean? Simply that from this day on, depending on how overweight you are, any time you want to melt away 10, 20, 30 — or even more pounds . . . any time you want to . . .

LOSE up to 4 to 6 inches off your waistline

LOSE up to 3 to 4 inches off your hips

LOSE up to 3 inches off your thighs

LOSE up to 4 inches off your buttocks

LOSE up to 4 inches off your stomach . . .

instead of torturous diet . . . instead of brutal exercise . . . instead of battling your will-power . . . you just take medical science's new TOTAL CONTENTMENT PILL as part of this "lifetime slimness program". SHUT DOWN YOUR OLD ENEMY, HUNGER — SHUT OUT FAT-BUILDING CALORIES . . . and for the

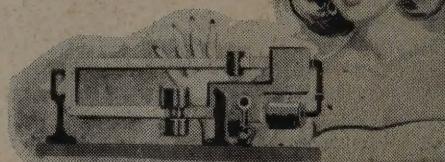
first time ever, actually make yourself DEFEAT FAT BUILD-UP FOR THE REST OF YOUR LIFE — as long as you take an oath to faithfully follow this proven road to LIFETIME SLIMNESS!

PROVE EVERY LOST OUNCE ENTIRELY AT OUR RISK!

So if you are seriously determined to transform your body into a new slim, trim you . . . if you've finally made up your mind that never again will you suffer the problems or embarrassment of overweight . . . if you want to see pounds and inches vanish from sight and stay vanished forever faster than you ever dreamed possible . . . in short, if you want to take advantage of this exciting medical plan that combines both a doctor's pill and program that makes lifetime slimness not a hope but a living reality . . . then take advantage of the no-risk offer described below.

No one ever again need be even a single pound overweight! Why not take THE FINAL STEP and get rid of all those excess pounds, excess inches FOR THE REST OF YOUR LIFE. Act now.

LOSE AS MUCH AS 12 POUNDS IN JUST 14 DAYS Without A Moment Of Ravenous Hunger



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MAIL NO-RISK COUPON TODAY

Mead-Wilson Pharmacal, Dept. JTCA-103
Caroline Road
Philadelphia, PA 19176

Yes, I want to lose weight fast and permanently with this doctor's amazing program featuring the TCP Pill. Please rush the offer I have checked below. If not delighted, I may return it in 10 days and you will refund the full purchase price (except postage & handling).

- (# 00) Full 60-Tablet Supply only \$6.95 plus 35¢ postage & handling
 (# 018) Full 90-Tablet Supply only \$8.95 (Save \$1.50) plus 50¢ postage & handling
 (# 026) Full 120-Tablet Supply only \$11.95 (Save \$2.00) plus 65¢ postage & handling

Total amount enclosed \$ _____ PA residents add 6% sales tax. Check or money order, no CODs please.

CHARGE IT: (check one) Exp. Date _____

- BankAmericard American Express
 Master Charge BANK NUMBER _____

Credit Card # _____
Name _____

Address _____ Apt. # _____

City _____ State _____ Zip _____

7214

Div. of American Consumer, Inc. _____